MICHAEL schenker

PLAY IT LIKE IT IS

Chrysalis
Chrysalis Music Group

Edited by Milton Okun

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MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it:the word "½" for a half-step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

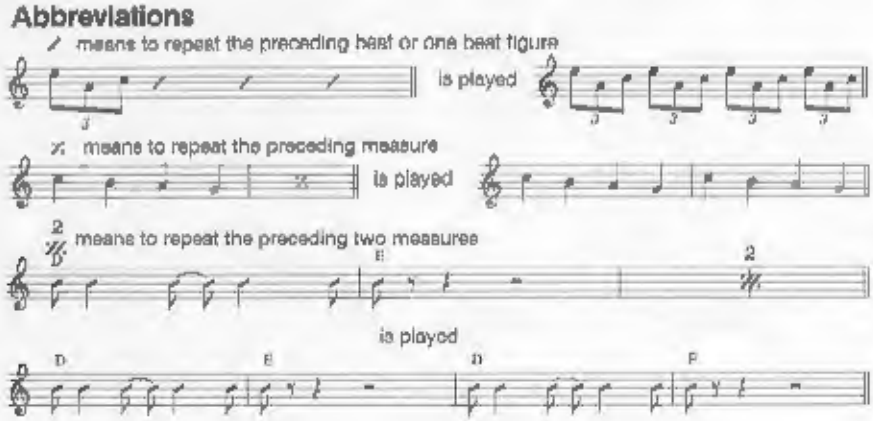
Slide A slide up to a note looks like ⟋. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⌣ or down ⌢. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

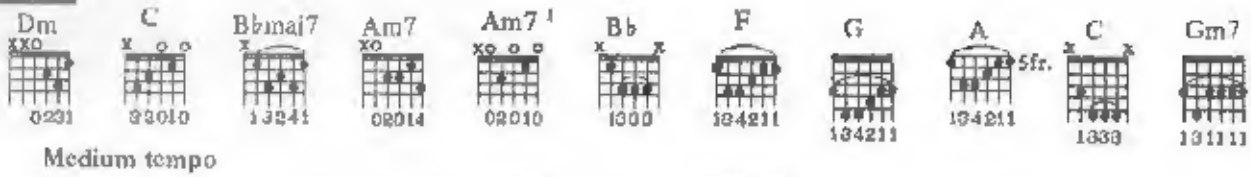
Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Abbreviations



DOCTOR DOCTOR

Words and Music by Michael Schenker and Phil Mogg



Medium tempo

Intro

Dm C B♭maj7

mp (keyboard part adapted for guitar)

H P

Am7 Dm

H P

C B♭maj7

Am7 Dm

(continue pattern)

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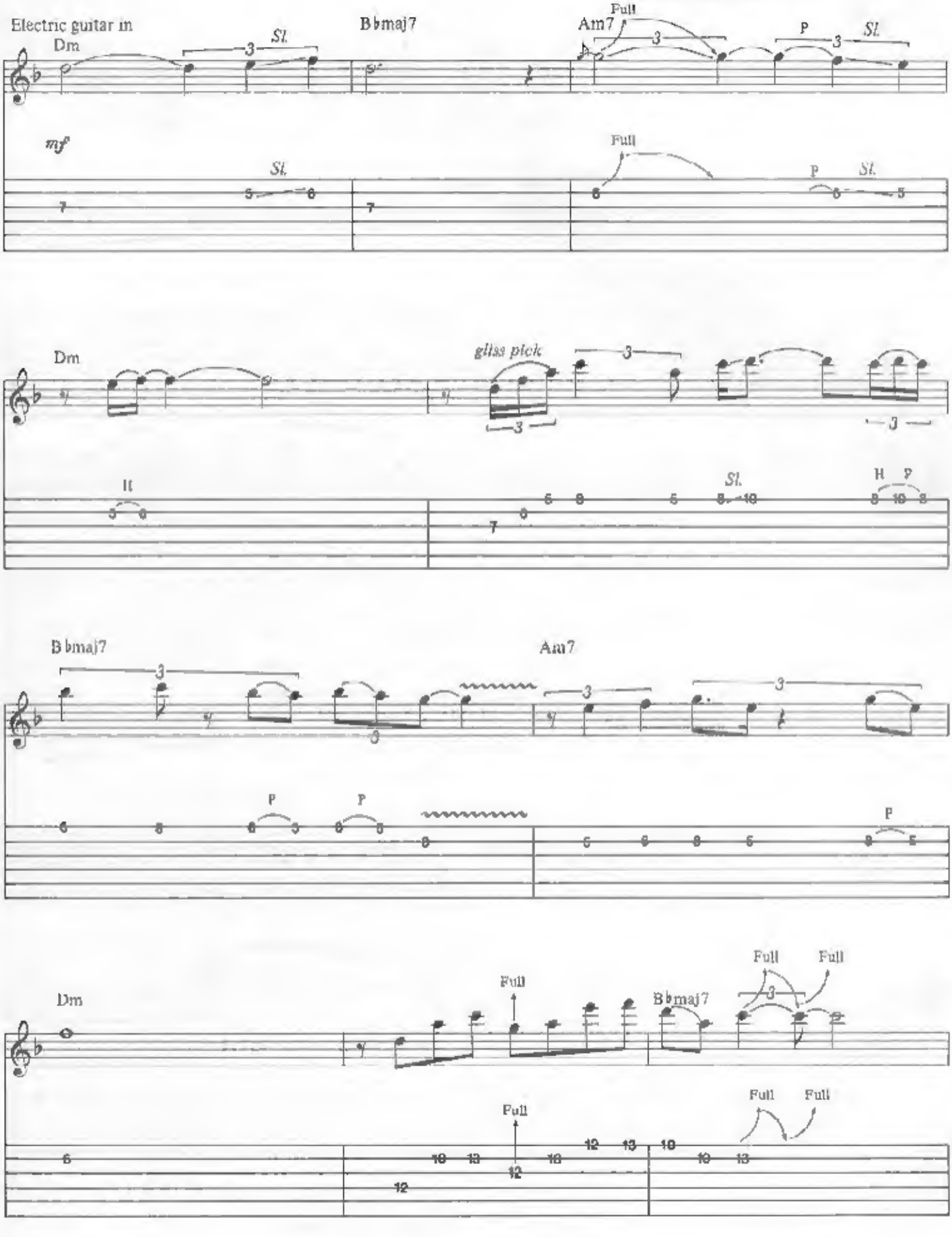
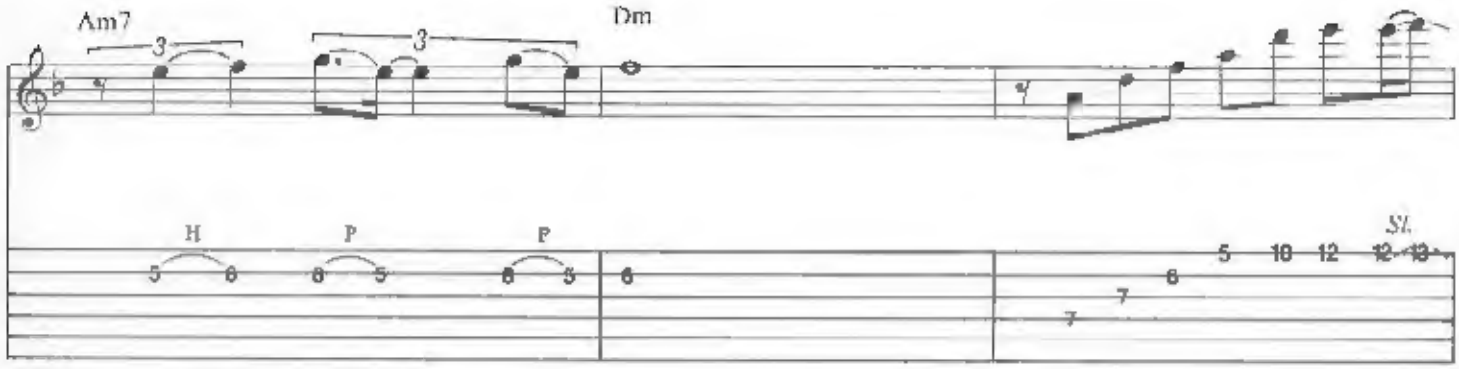
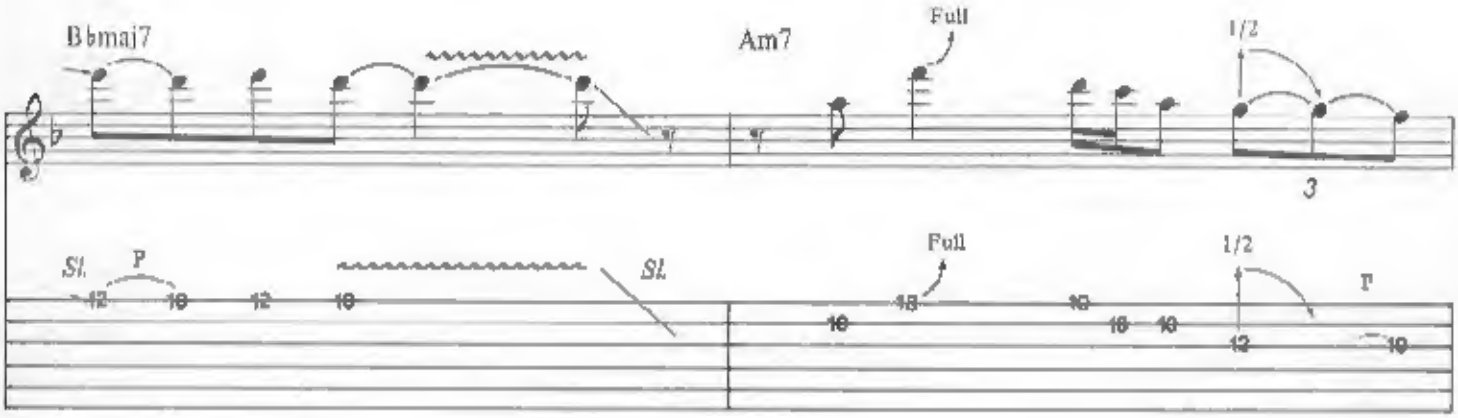
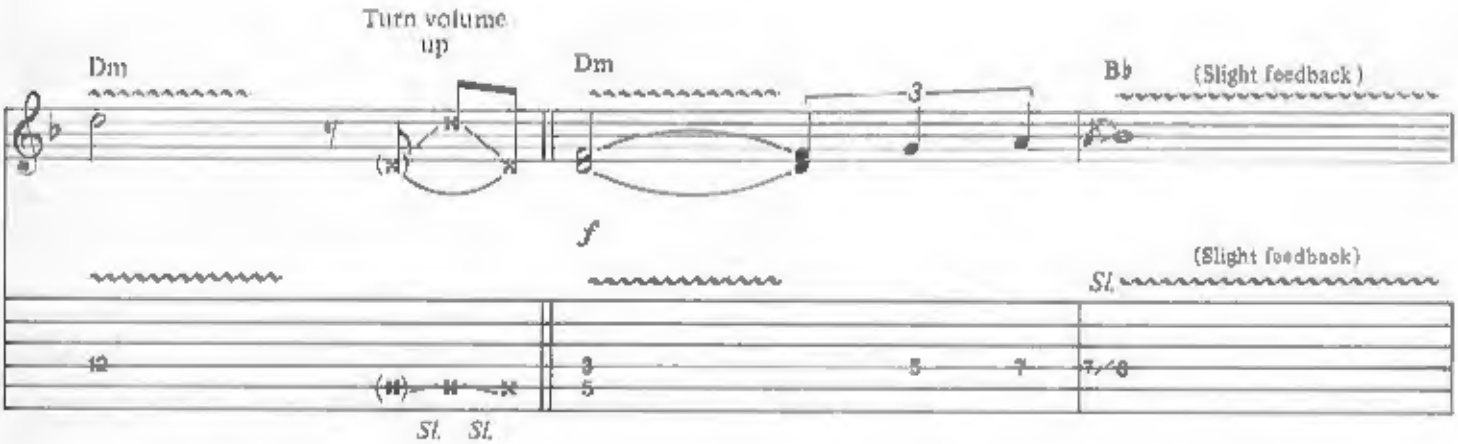
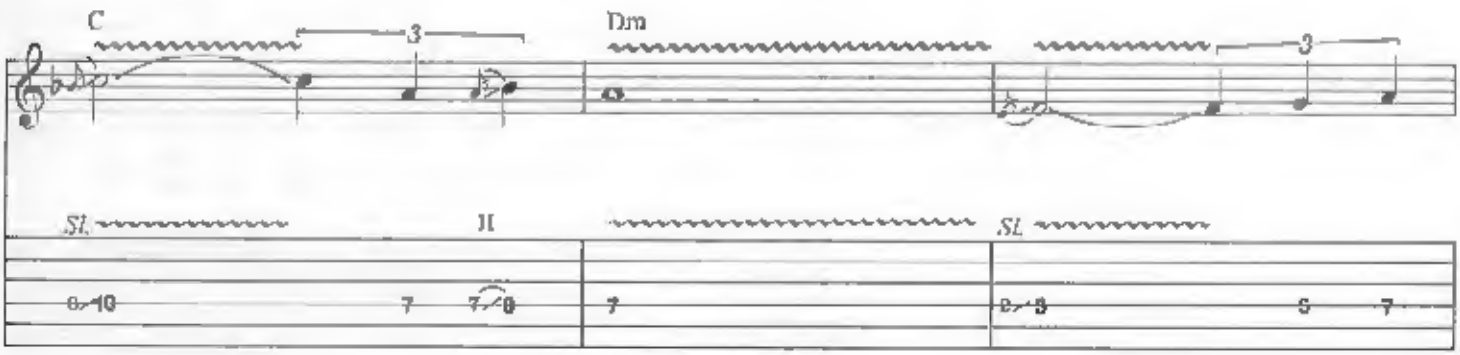
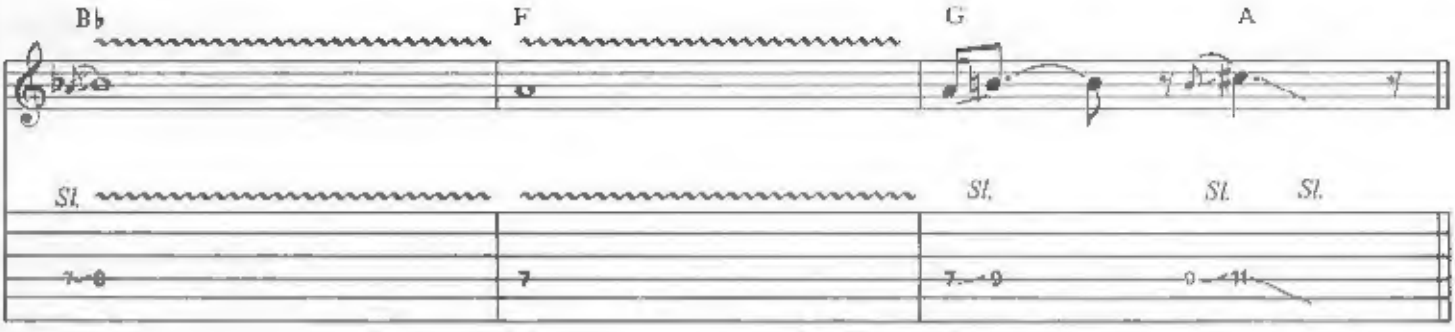

Electric guitar in
Dm
Sl.
B♭maj7
Am7
Full
P
mf
Dm
gliss pick
H
B♭maj7
Am7
Dm
Full
B♭maj7
Full

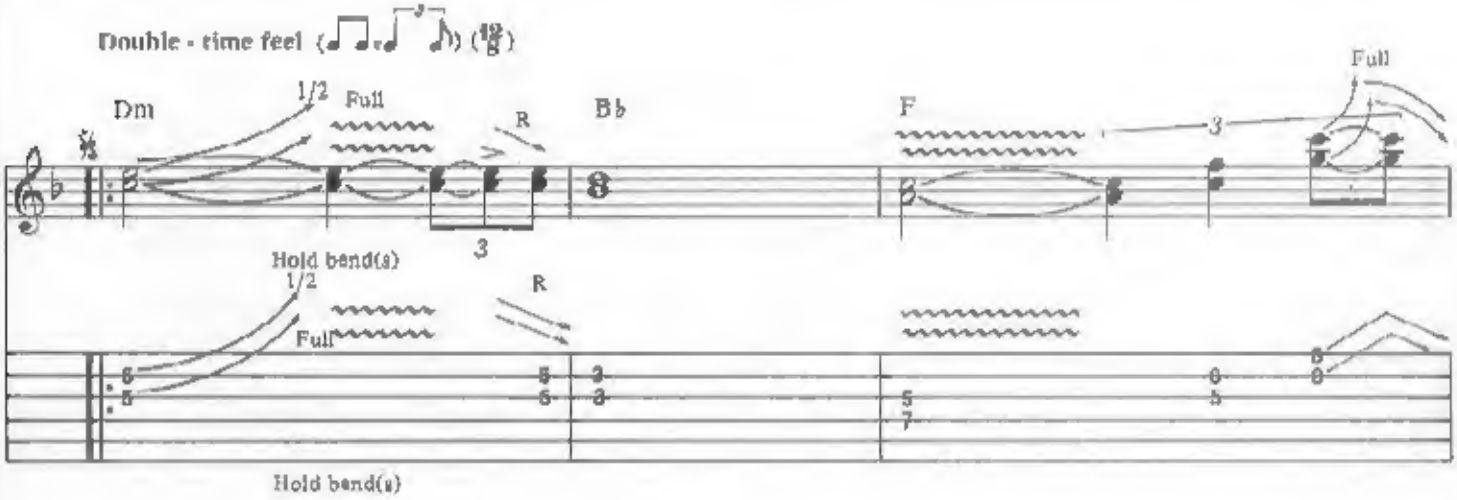

Am7
Dm
H
P
P
Sl.

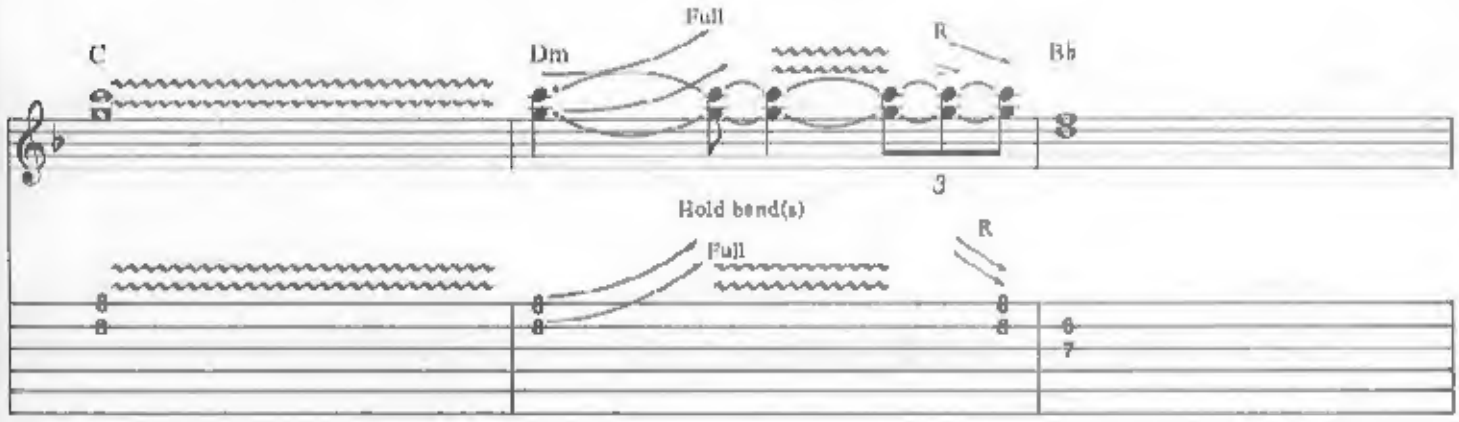

B♭maj7
Am7
Full
1/2
Sl.
P
Sl.
Full
1/2
T

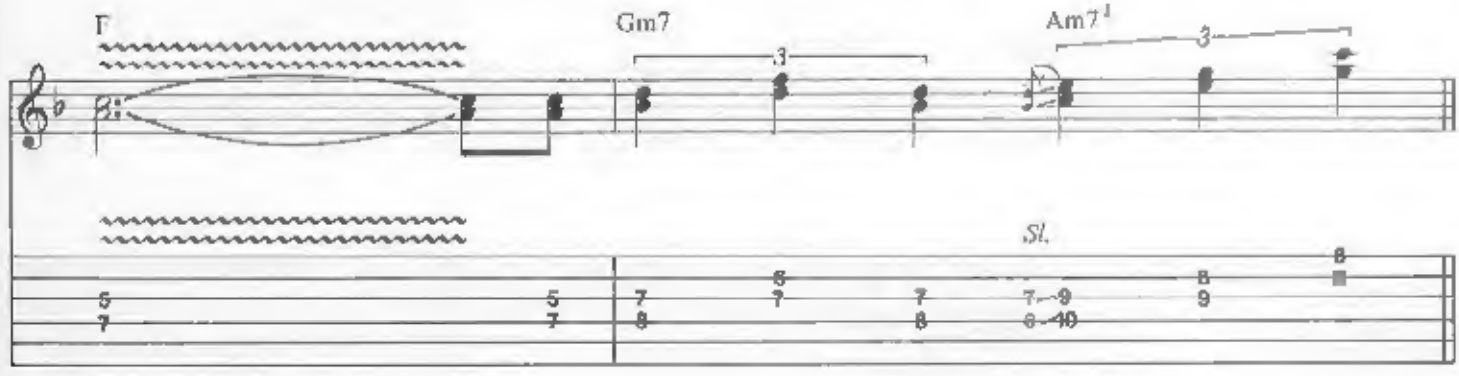

Turn volume up
Dm
Dm
B♭
(Slight feedback)
f
(Slight feedback)
Sl.
Sl.
Sl.

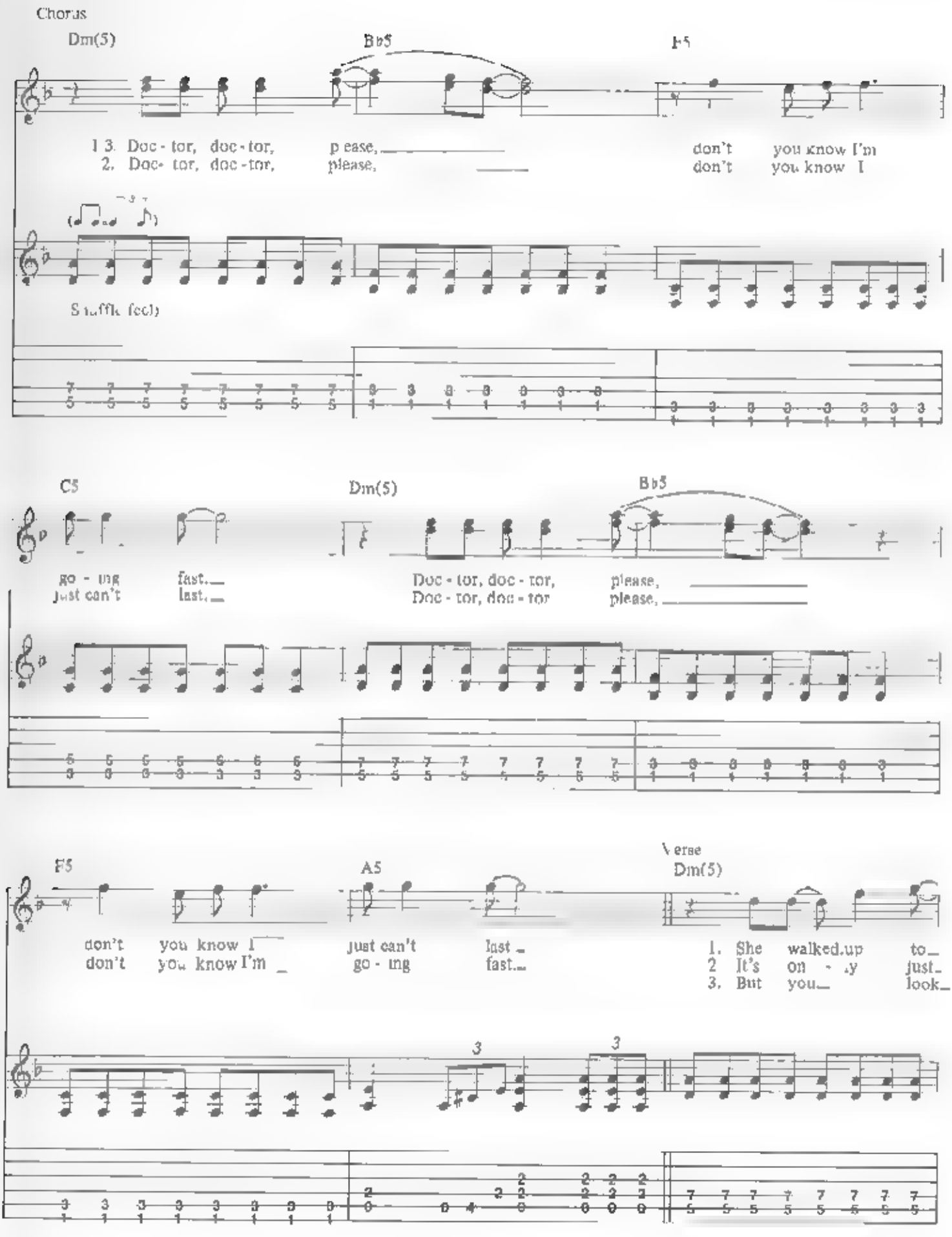

C
Dm
Sl.
H
Sl.

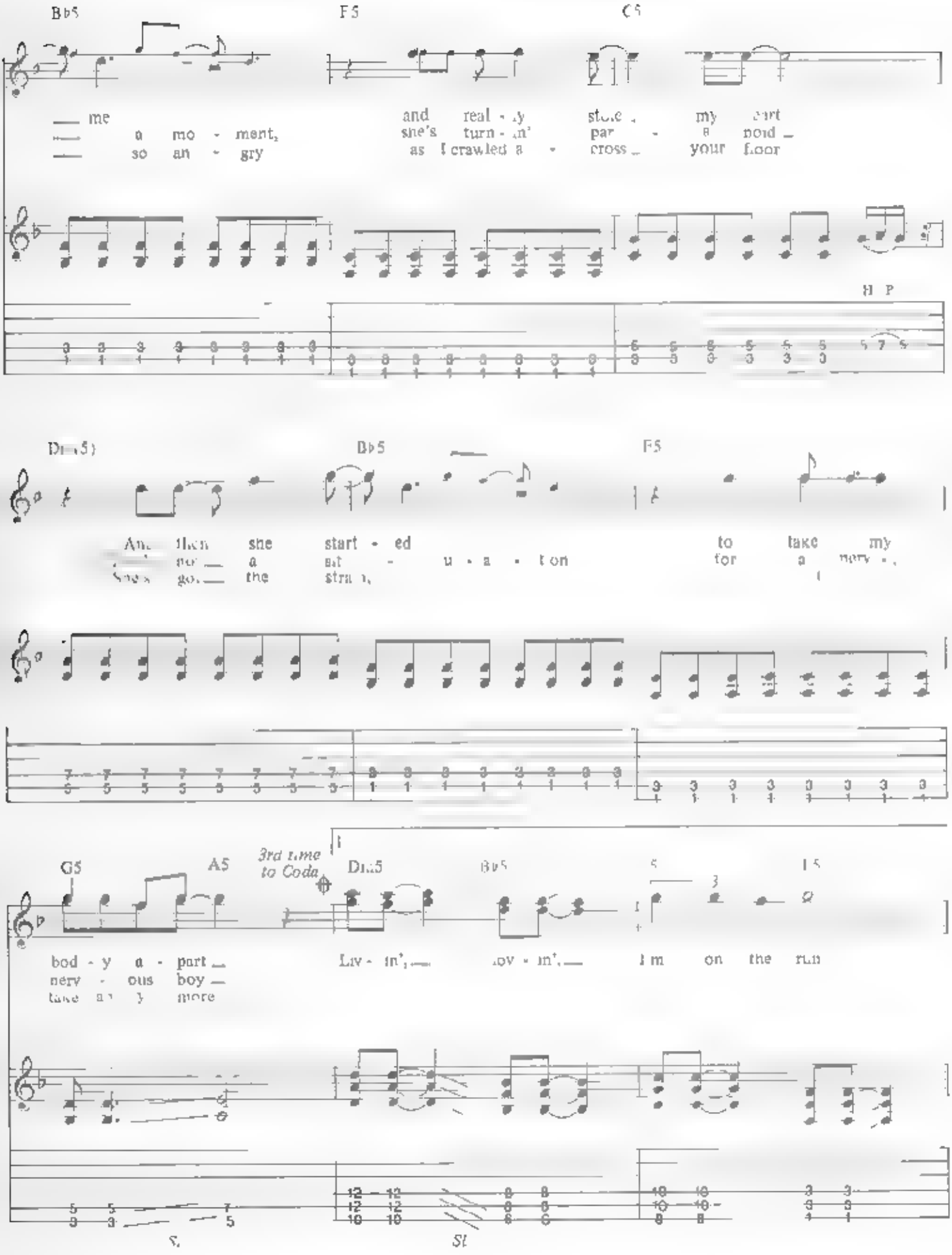

B♭
F
G
A
Sl.
Sl.
Sl.
Sl.

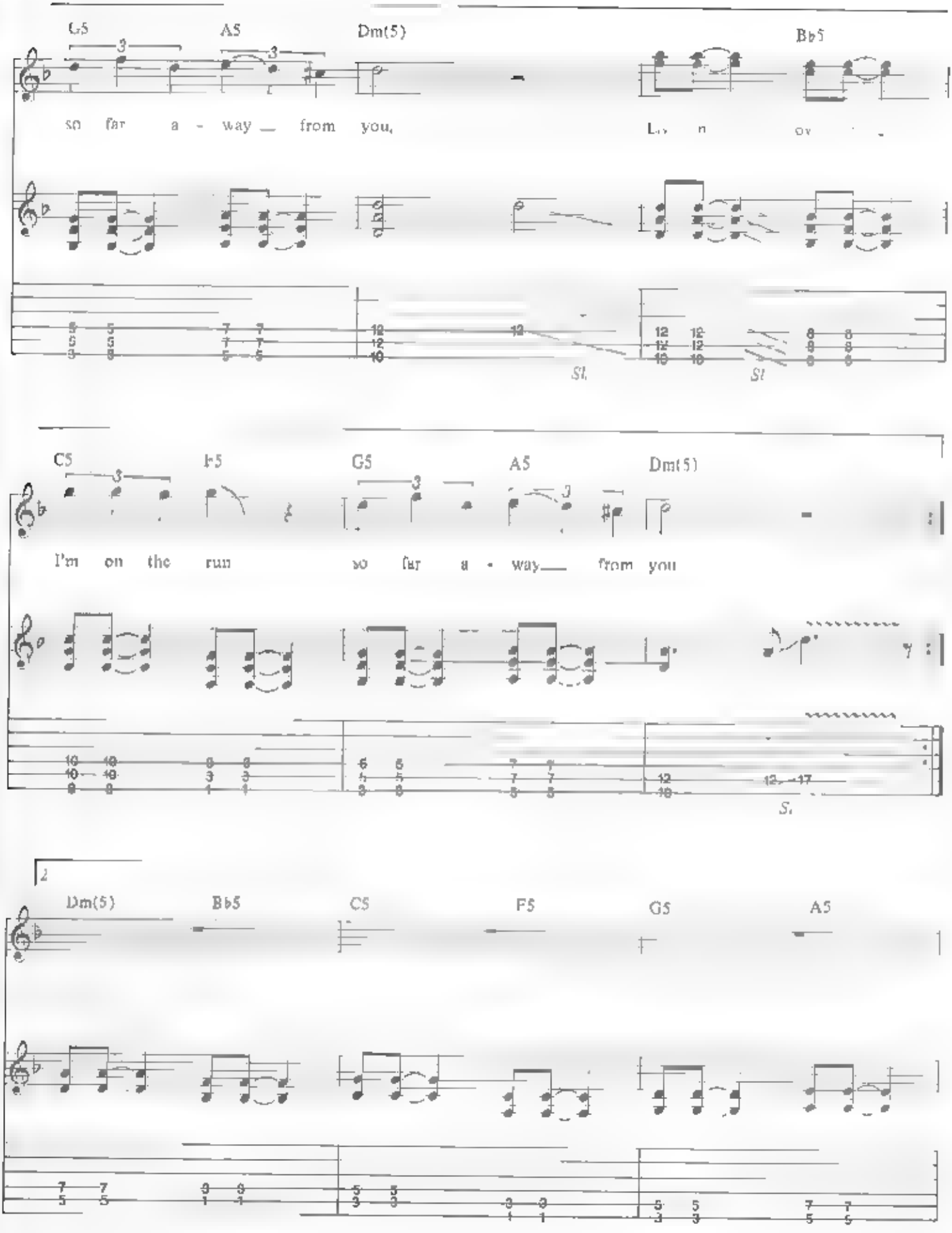

Double - time feel
Dm
1/2
Full
R
B♭
F
Full
3
Hold bend(s)
1/2
Full
R
Hold bend(s)

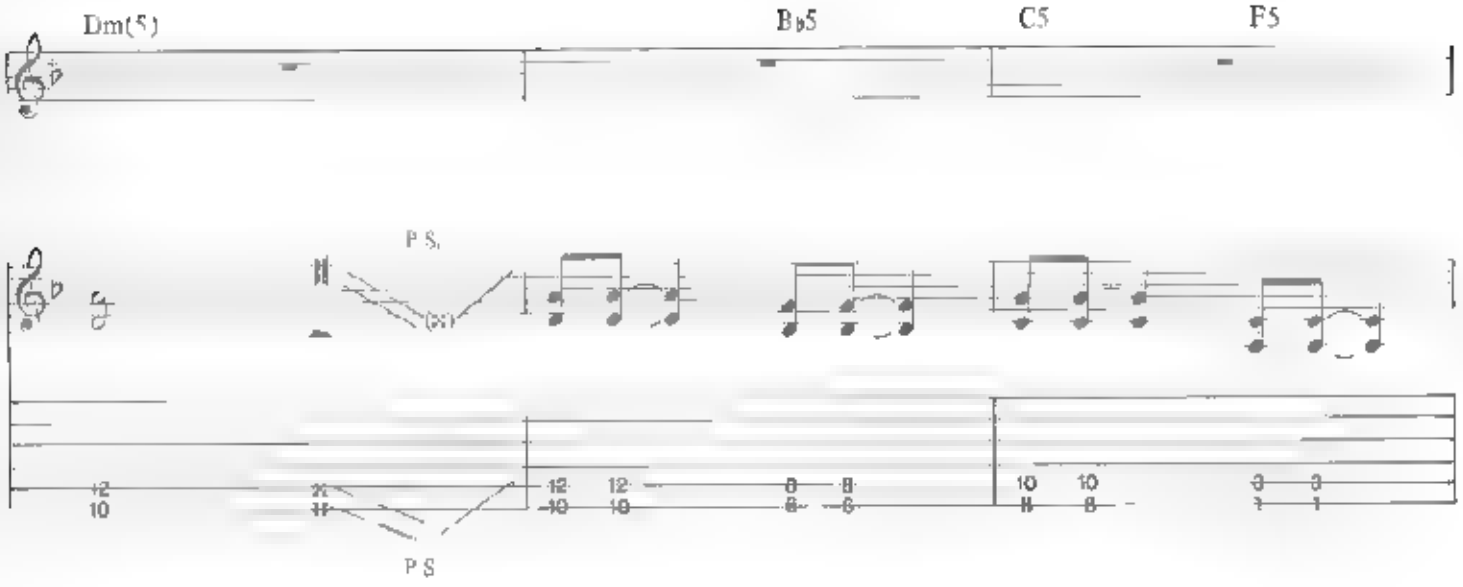

C
Dm
Full
R
B♭
3
Hold bend(s)
Full
R

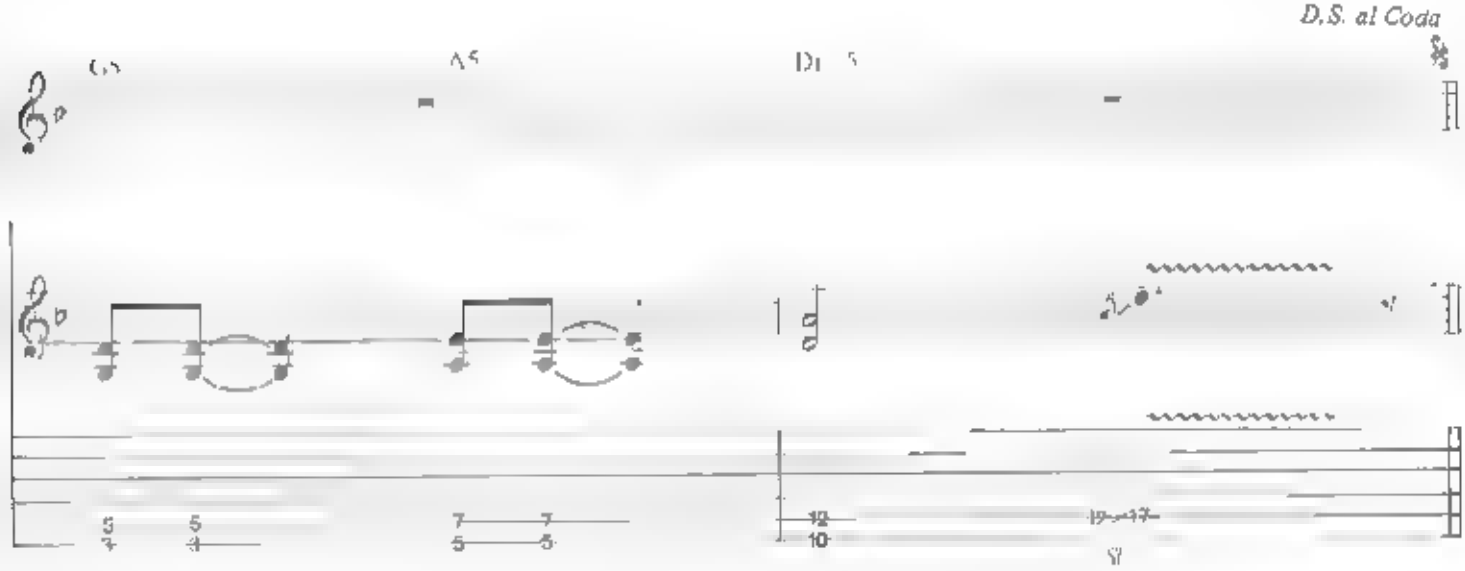

F
Gm7
3
Am7
3
Sl.

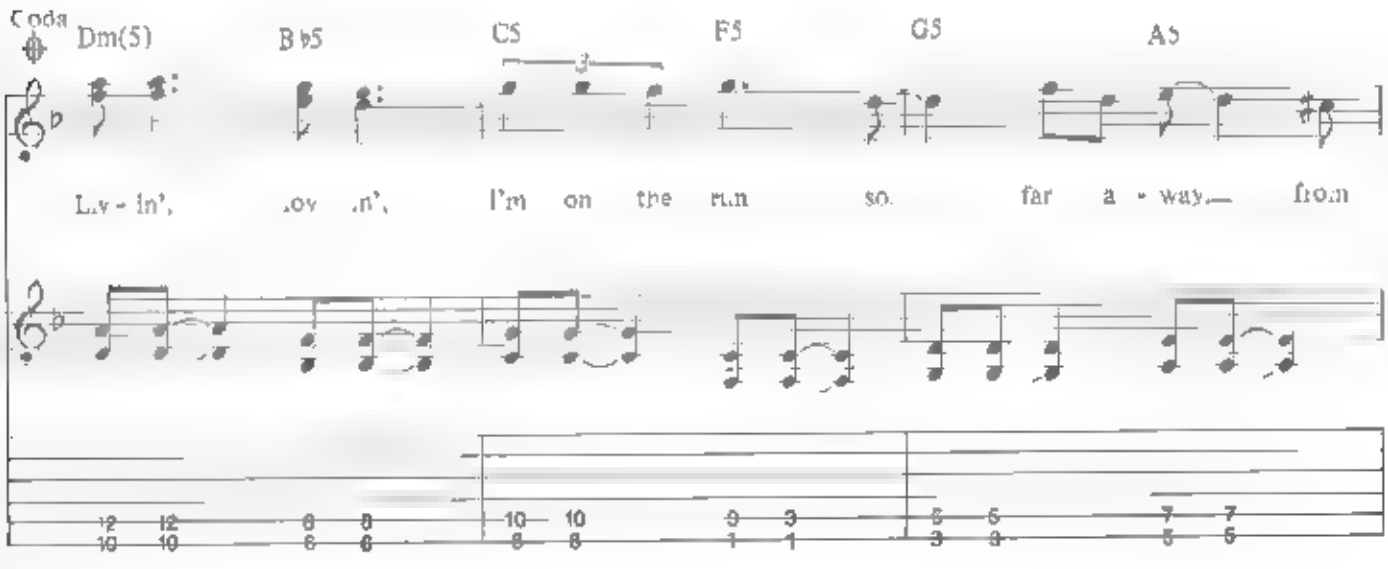

Chorus
Dm(5)
B♭5
F5
1 3. Doc - tor, doc - tor, p ease,
2. Doc- tor, doc - tor, please,
don't you know I'm
don't you know I
Shuffle feel
C5
Dm(5)
B♭5
go - ing fast.
just can't last.
Doc - tor, doc - tor, please,
Doc - tor, doc - tor please,
F5
A5
Verse
Dm(5)
don't you know I
don't you know I'm
just can't last
go - ing fast.
1. She walked up to
2 It's on - ly just
3. But you look
3
3

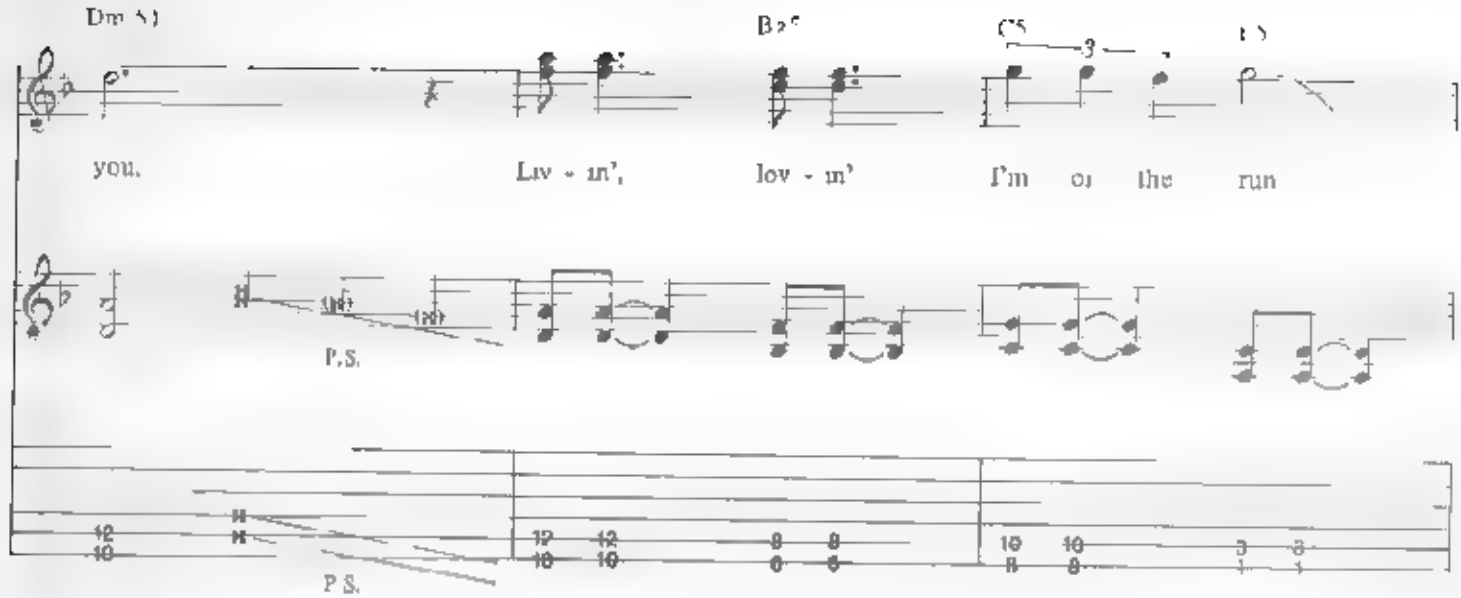

B♭5
F5
C5
me
a mo - ment,
so an - gry
and real - ly
she's turn - in'
as I crawled a - cross
my
your floor
H P
B♭5
F5
she start - ed
to take my
G5
A5
3rd time to Coda
D♭5
B♭5
bod - y a - part
nerv - ous boy
Liv - in',
I'm on the run
Sl

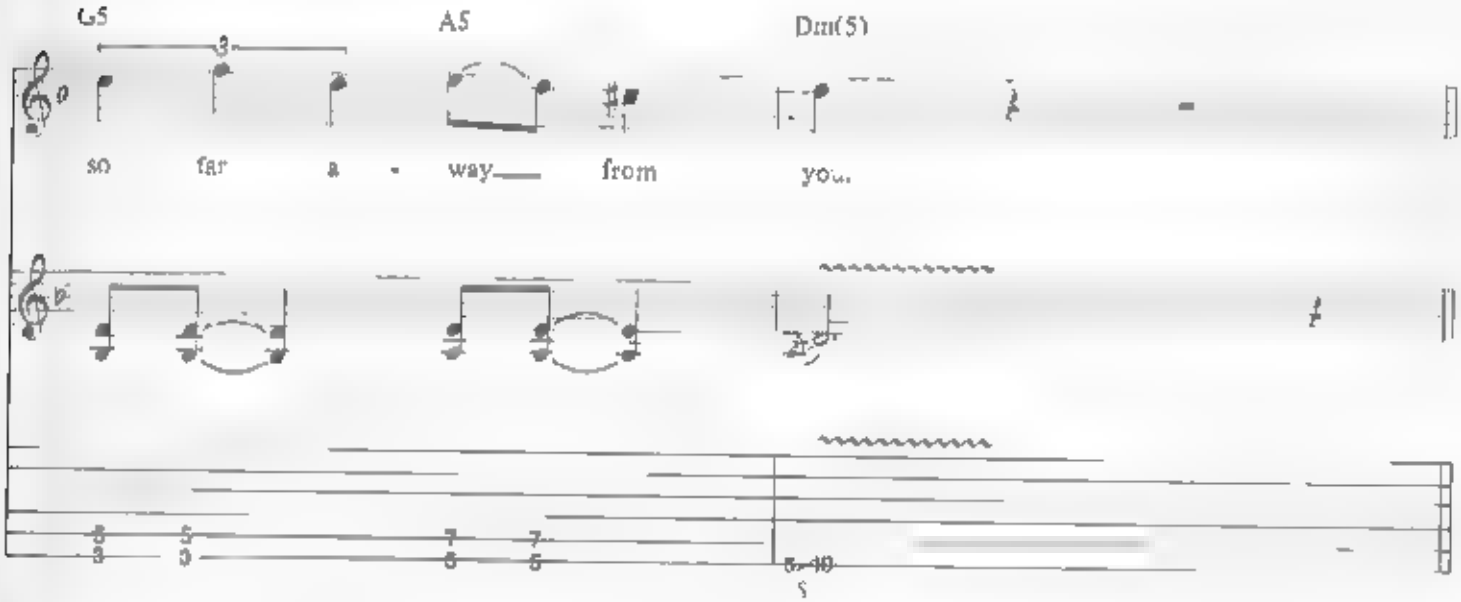

G5
A5
Dm(5)
Bb5
so far a - way from you,
Sl.
Sl.
C5
F5
G5
A5
Dm(5)
I'm on the run
so far a - way from you
Sl.
2
Dm(5)
Bb5
C5
F5
G5
A5

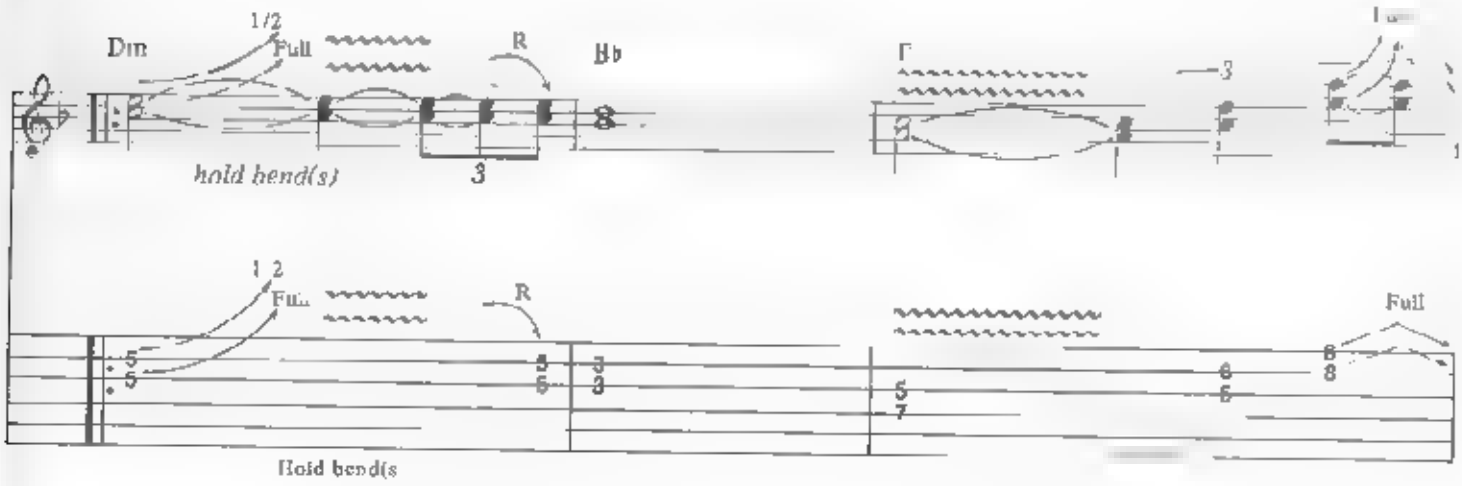

Dm(5)
B♭5
C5
F5
P.S.
P.S.

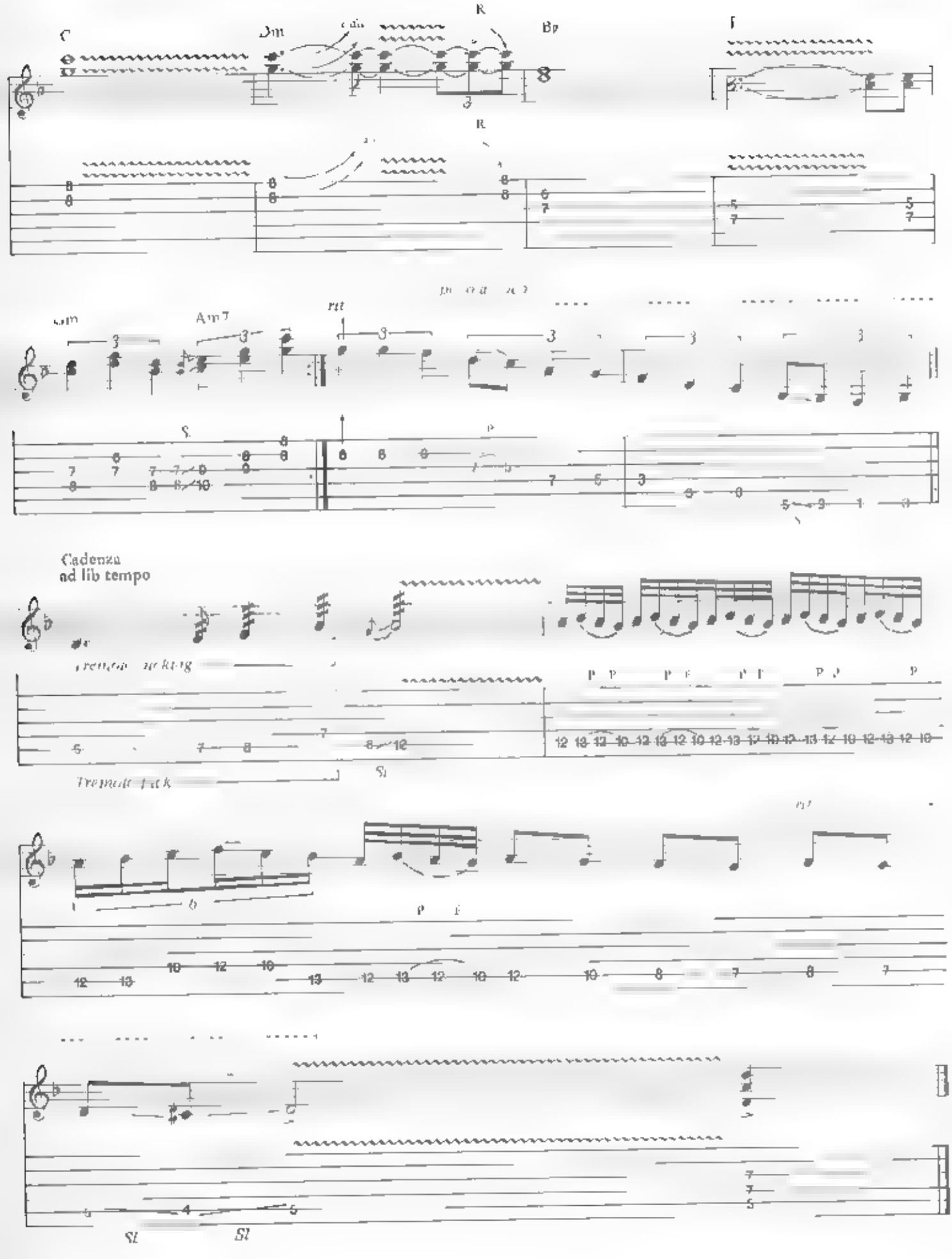

D.S. al Coda
G5
A5


Coda
Dm(5)
B♭5
C5
F5
G5
A5
Liv - in', liv - in', I'm on the run so far a - way from


you.
Luv - in',
lov - in'
I'm
on
the
run
P.S.
P.S.


G5
A5
Dm(5)
so
far
a
-
way
from
you.


Dm
1/2
Full
R
Bb
hold bend(s)
3
Full
R
Full
Hold bend(s

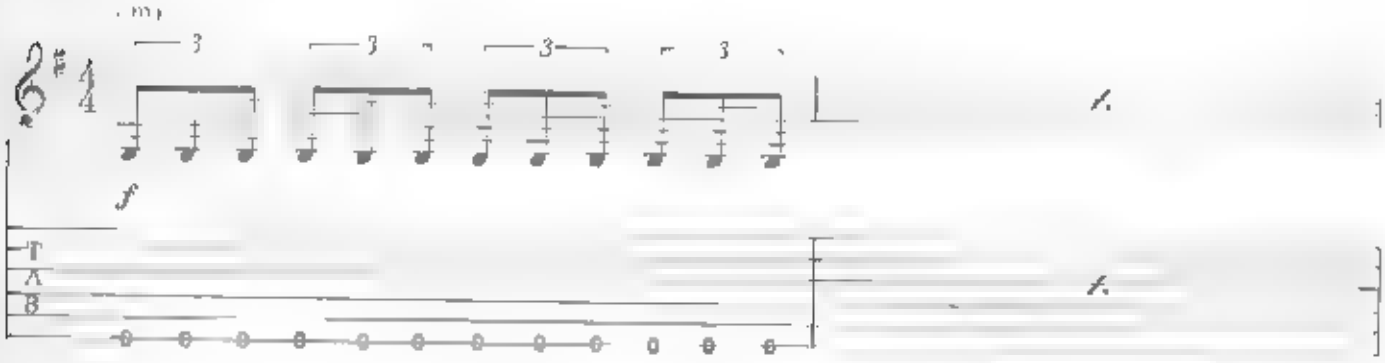

Cadenza
ad lib tempo

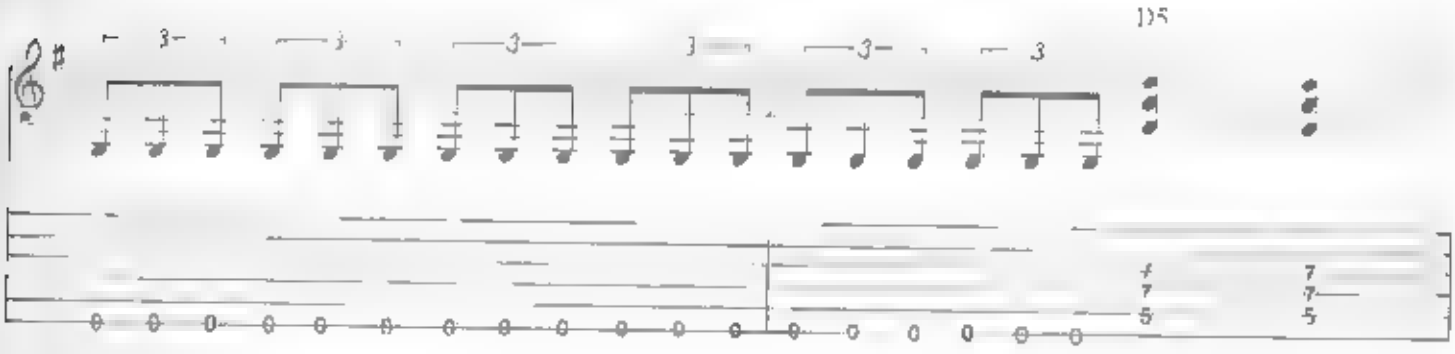
LOOKING FOR LOVE

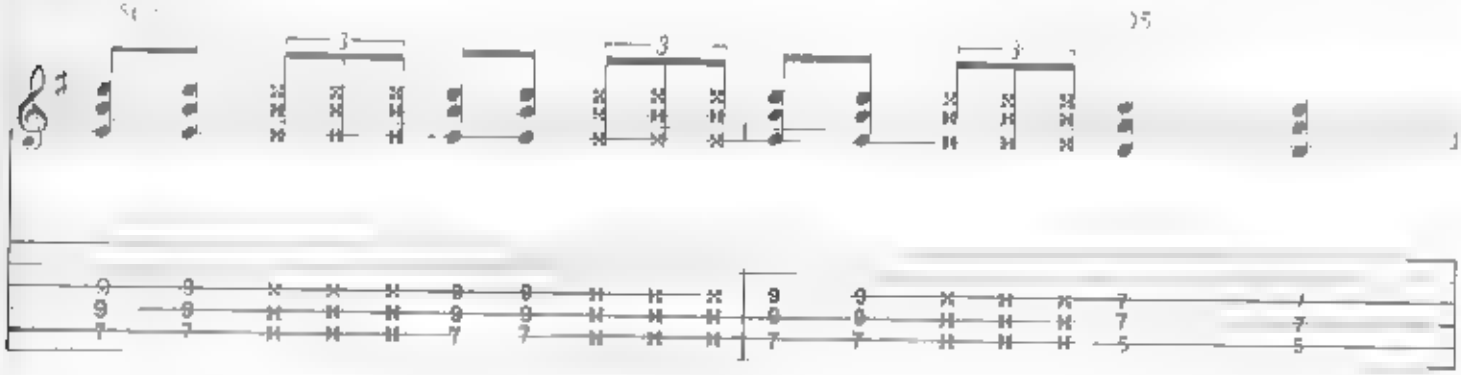
Words and Music by Michael Schenker and Gary Barden

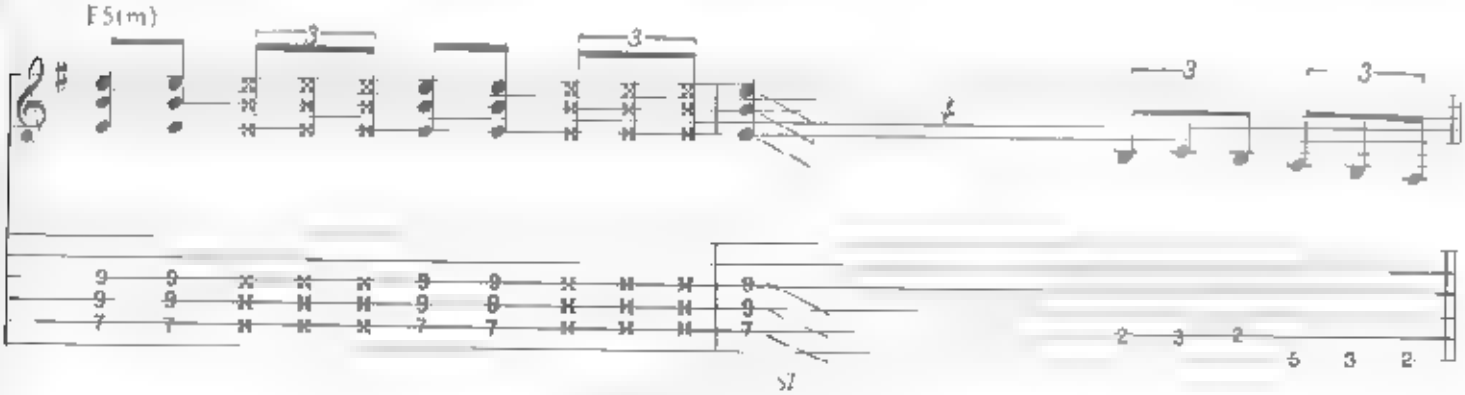
Medium Rock beat

Intro









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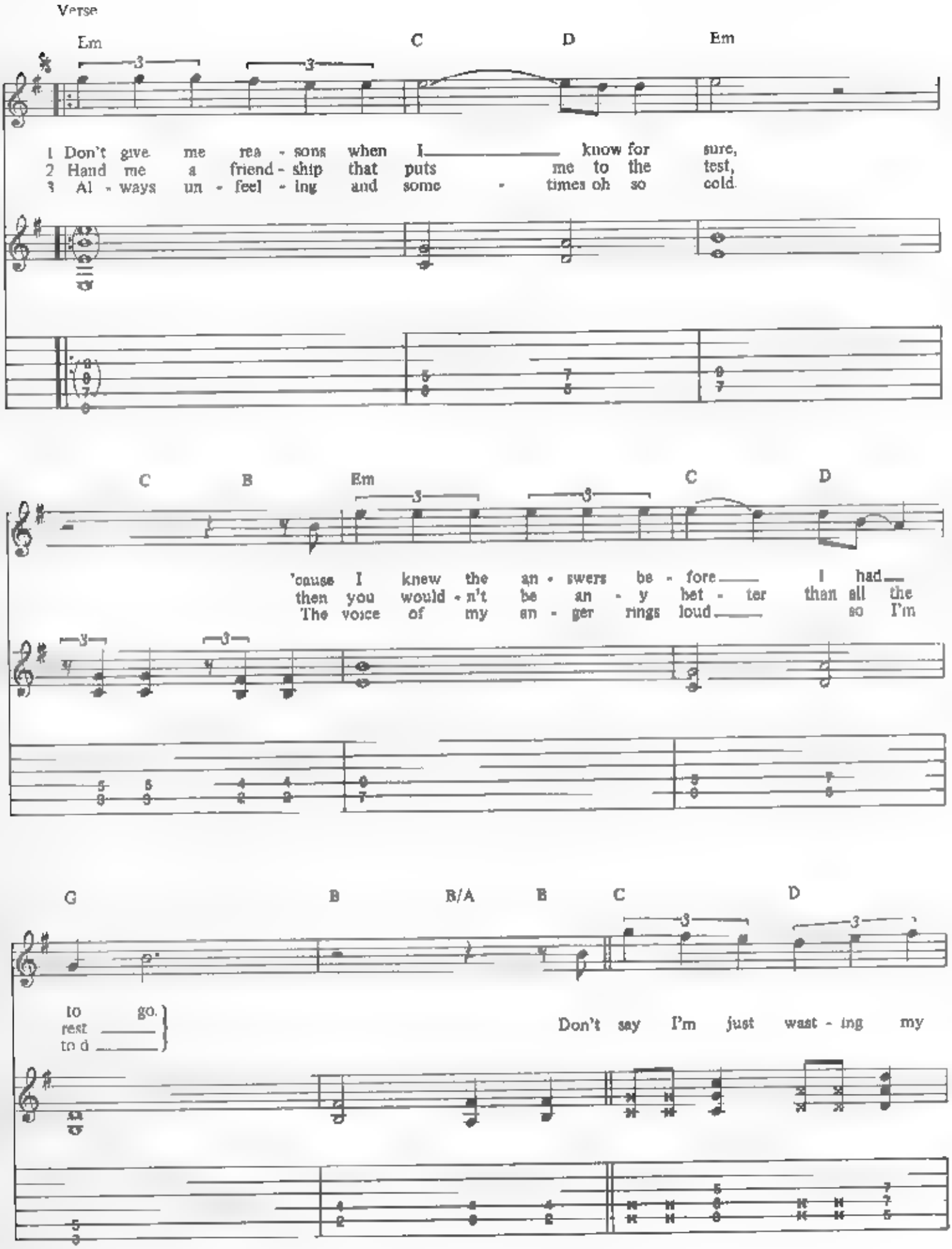
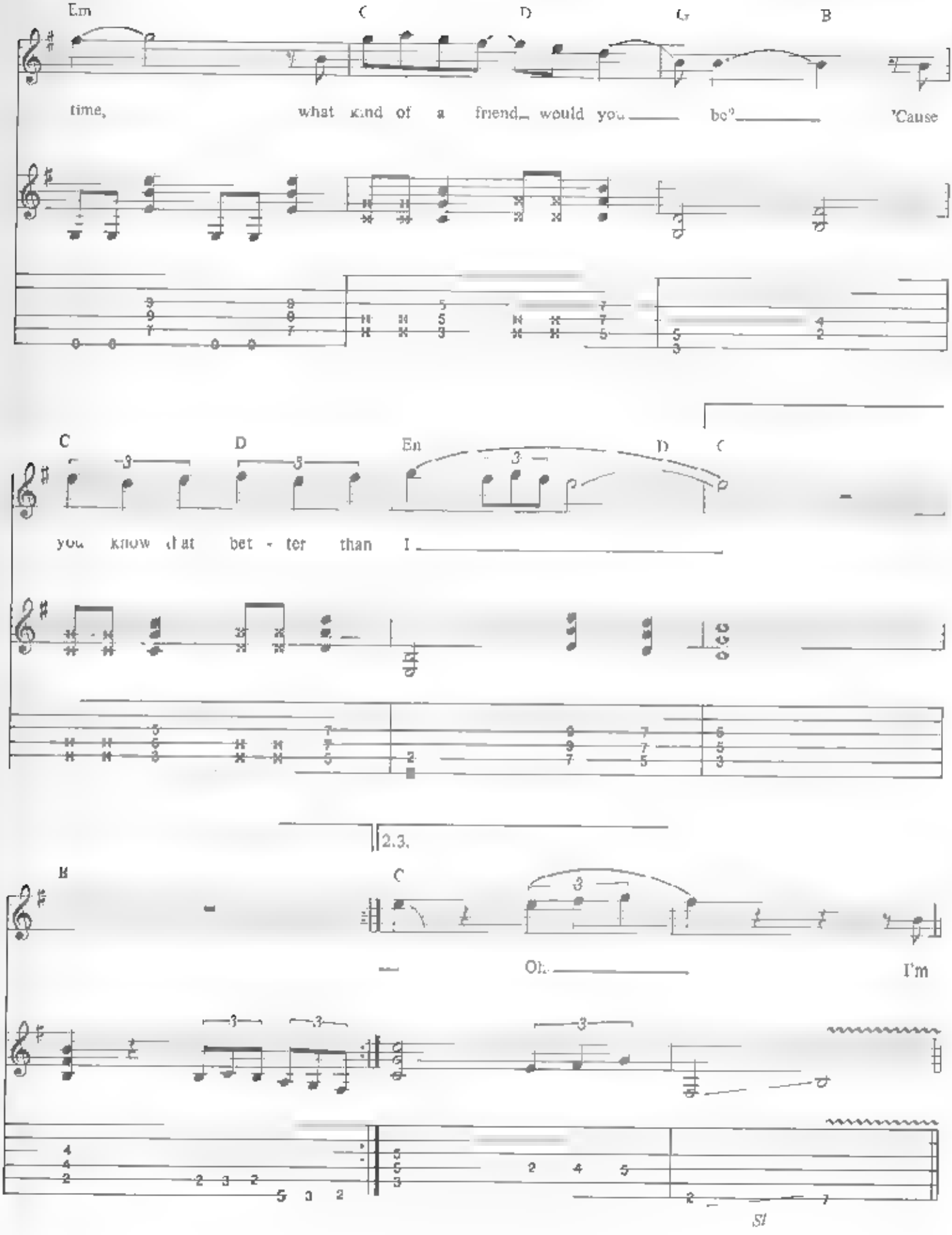
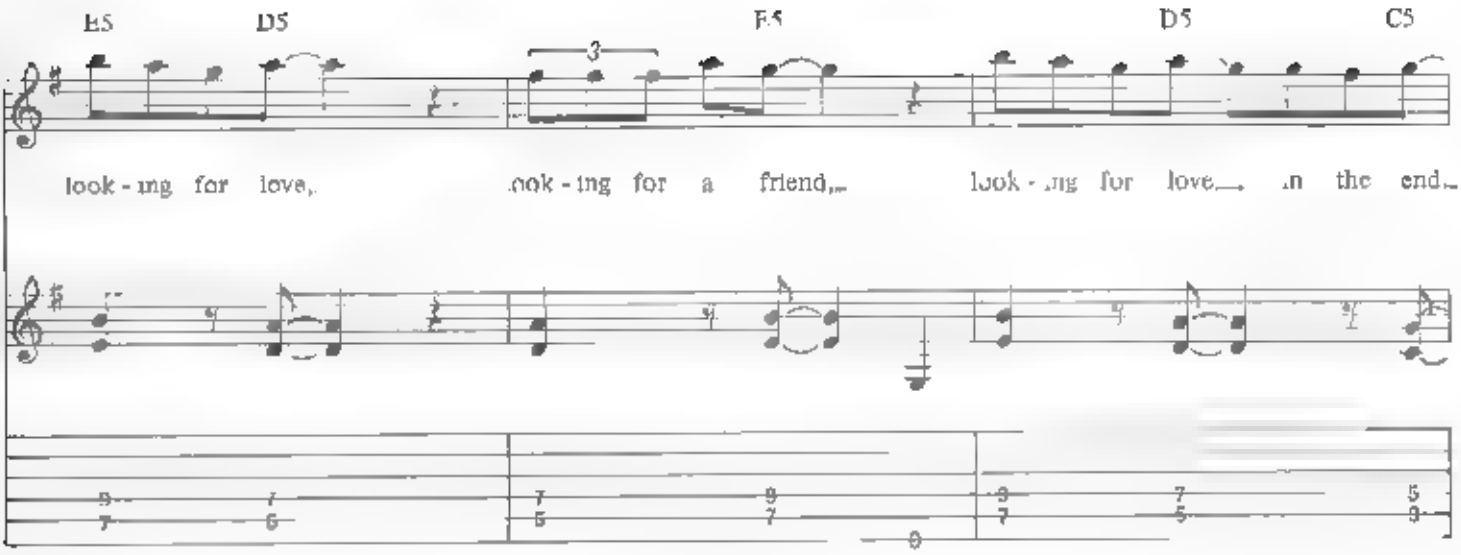
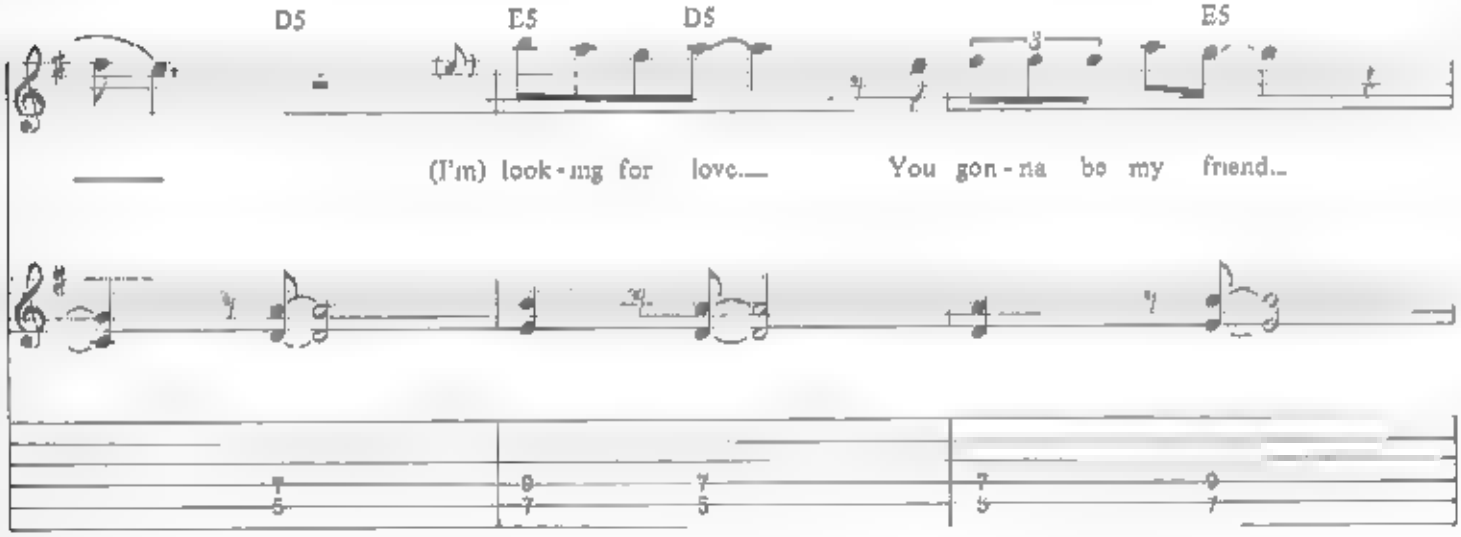
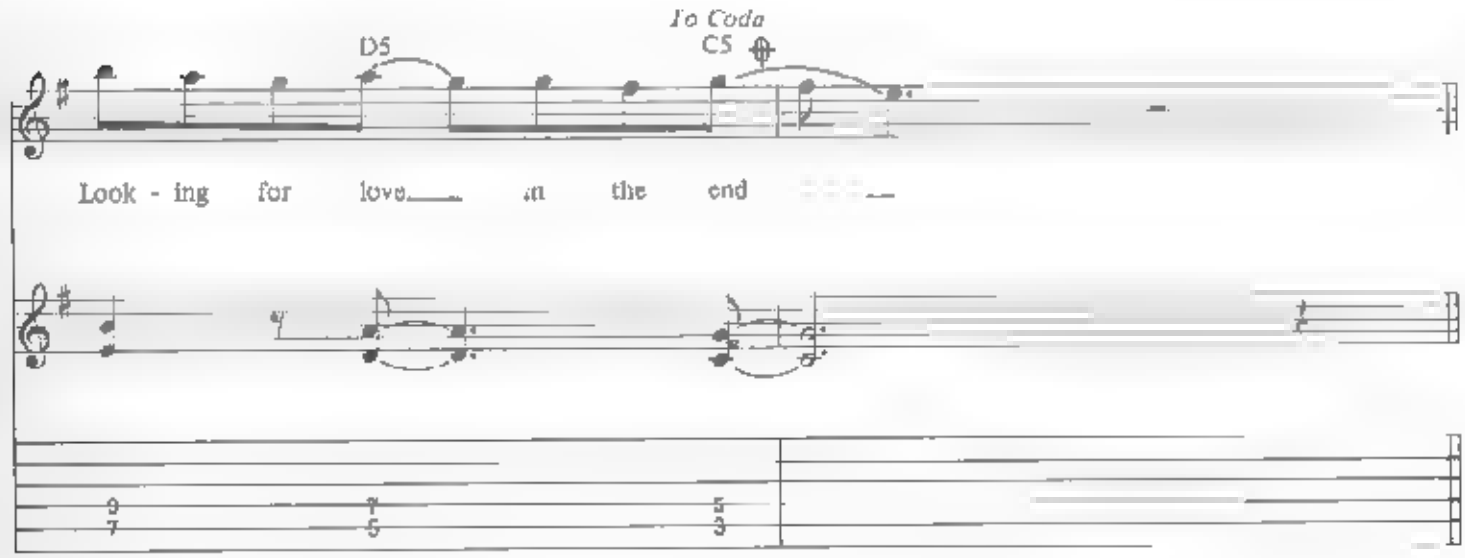

Verse
Em
C
D
Em
1 Don't give me rea - sons when I know for sure,
2 Hand me a friend - ship that puts me to the test,
3 Al - ways un - feel - ing and some - times oh so cold.
C
B
Em
C
D
'cause I knew the an - swers be - fore I had
then you would - n't be an - y bet - ter than all the
The voice of my an - ger rings loud so I'm
G
B
B/A
B
C
D
to go.
rest
to d
Don't say I'm just wast - ing my

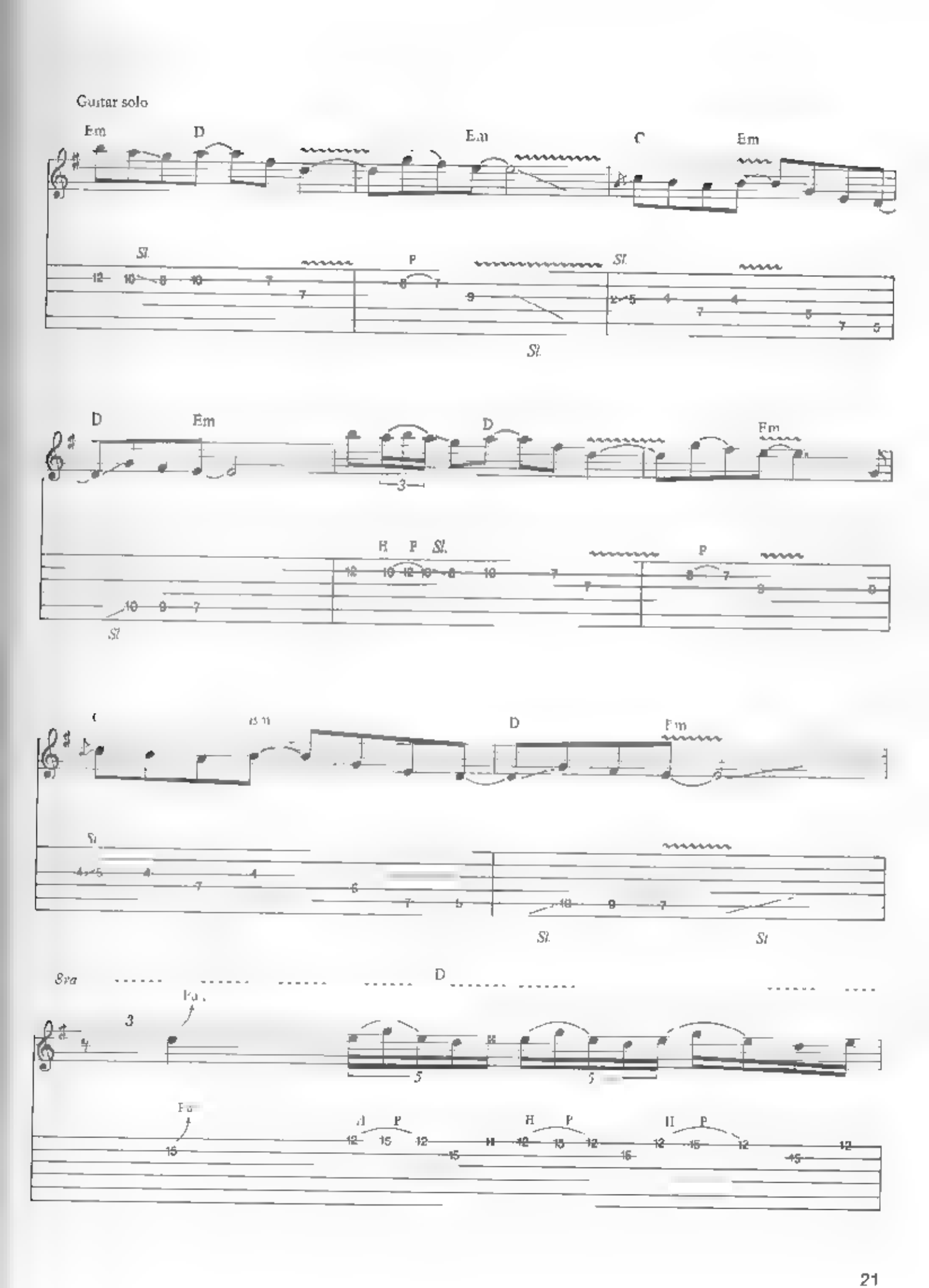

Em
C
D
G
B
time, what kind of a friend would you be? 'Cause
C
D
Em
D
C
you know that bet - ter than I
2.3.
B
C
Oh. I'm

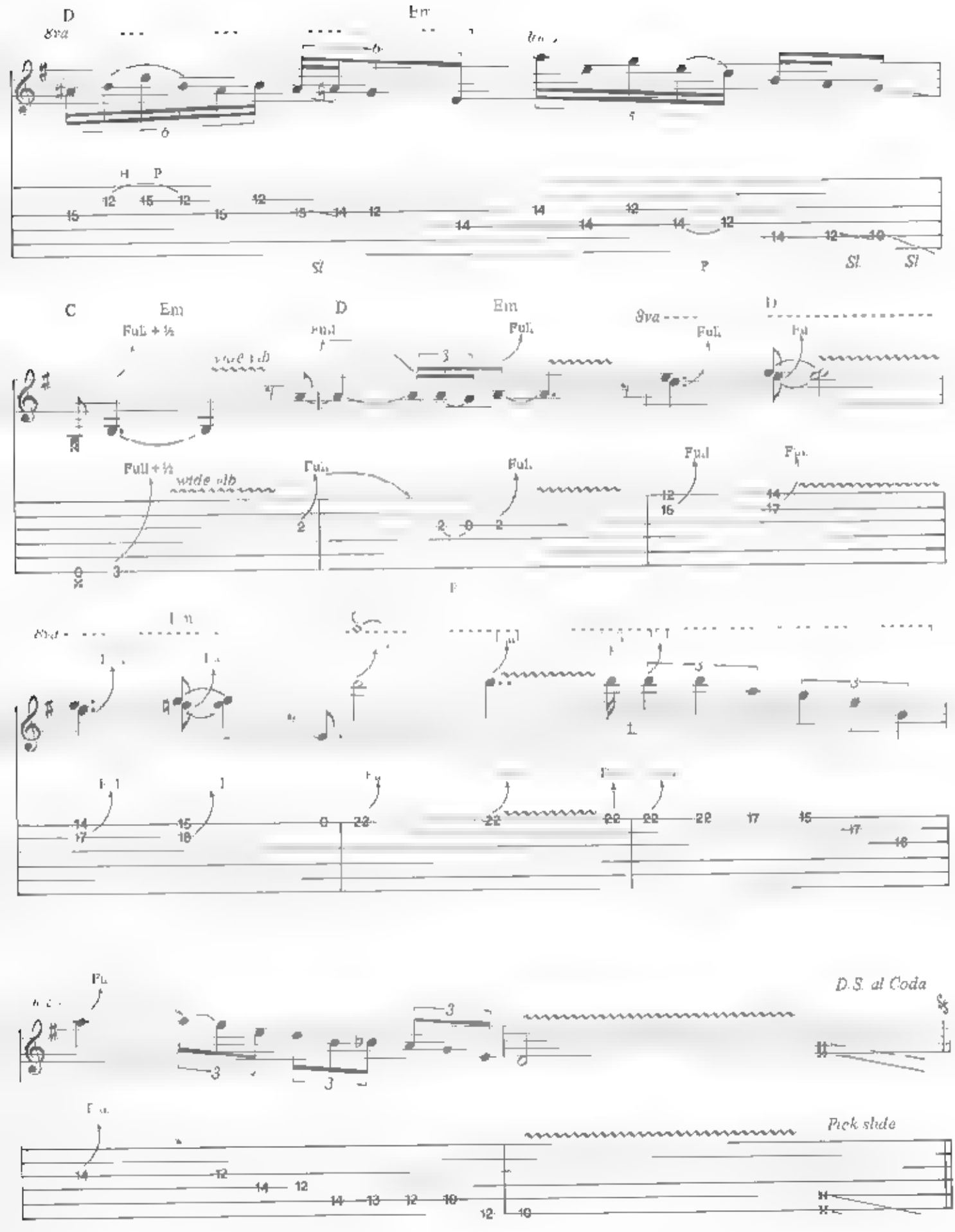
Chorus

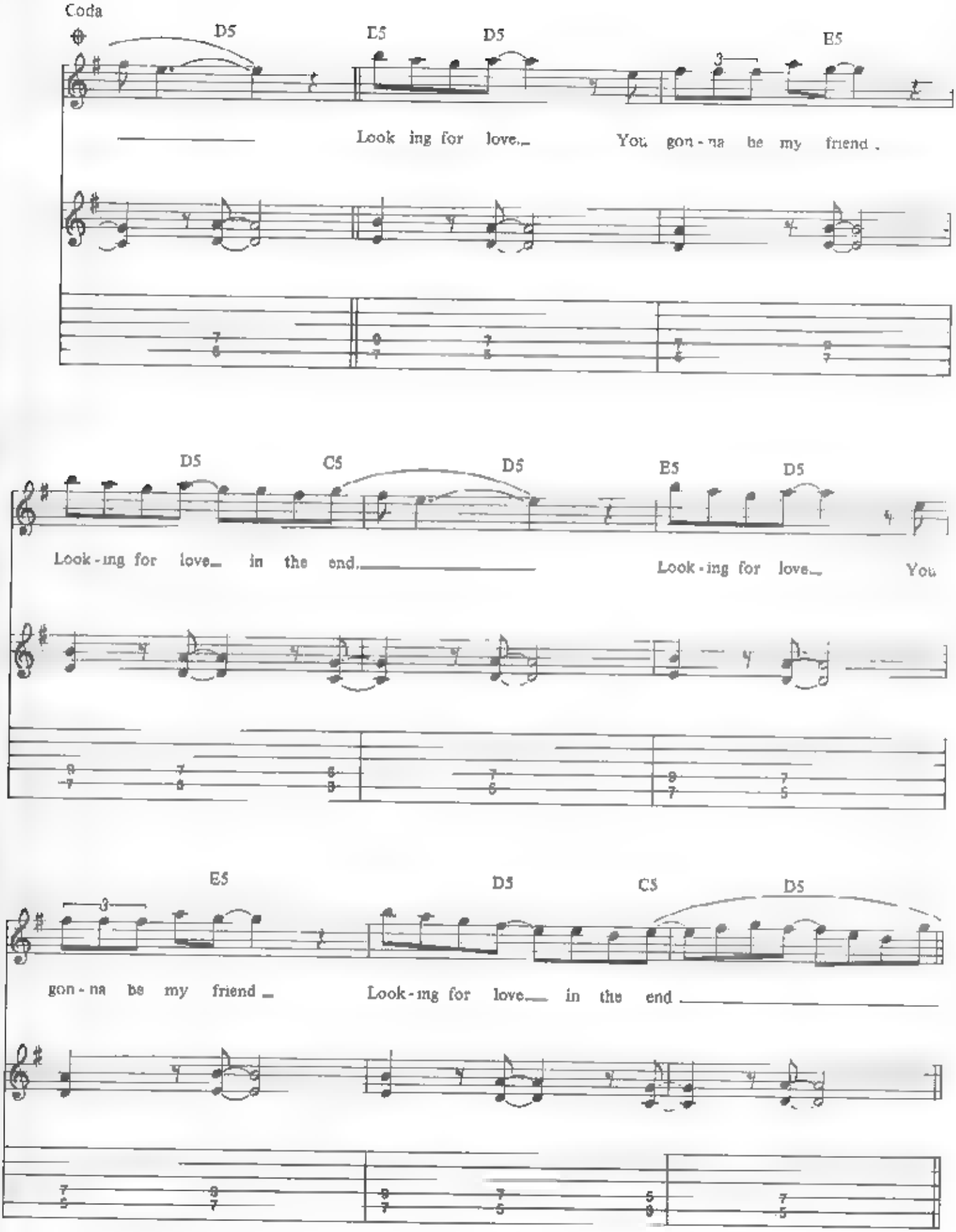

E5
D5
E5
D5
C5
look - ing for love, look - ing for a friend, look - ing for love in the end


D5
E5
D5
E5
(I'm) look - ing for love You gon - na be my friend

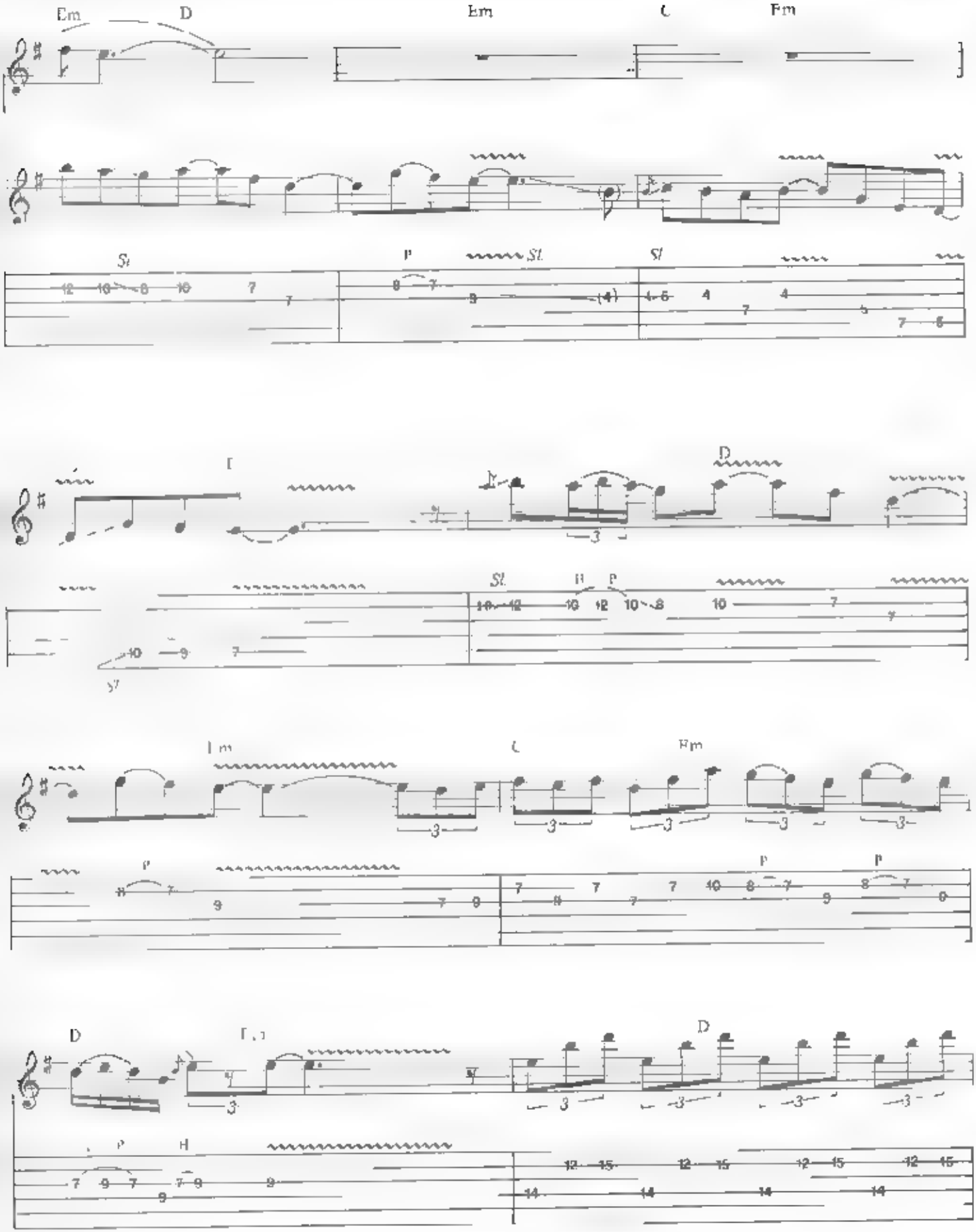

To Coda
D5
C5
Look - ing for love in the end

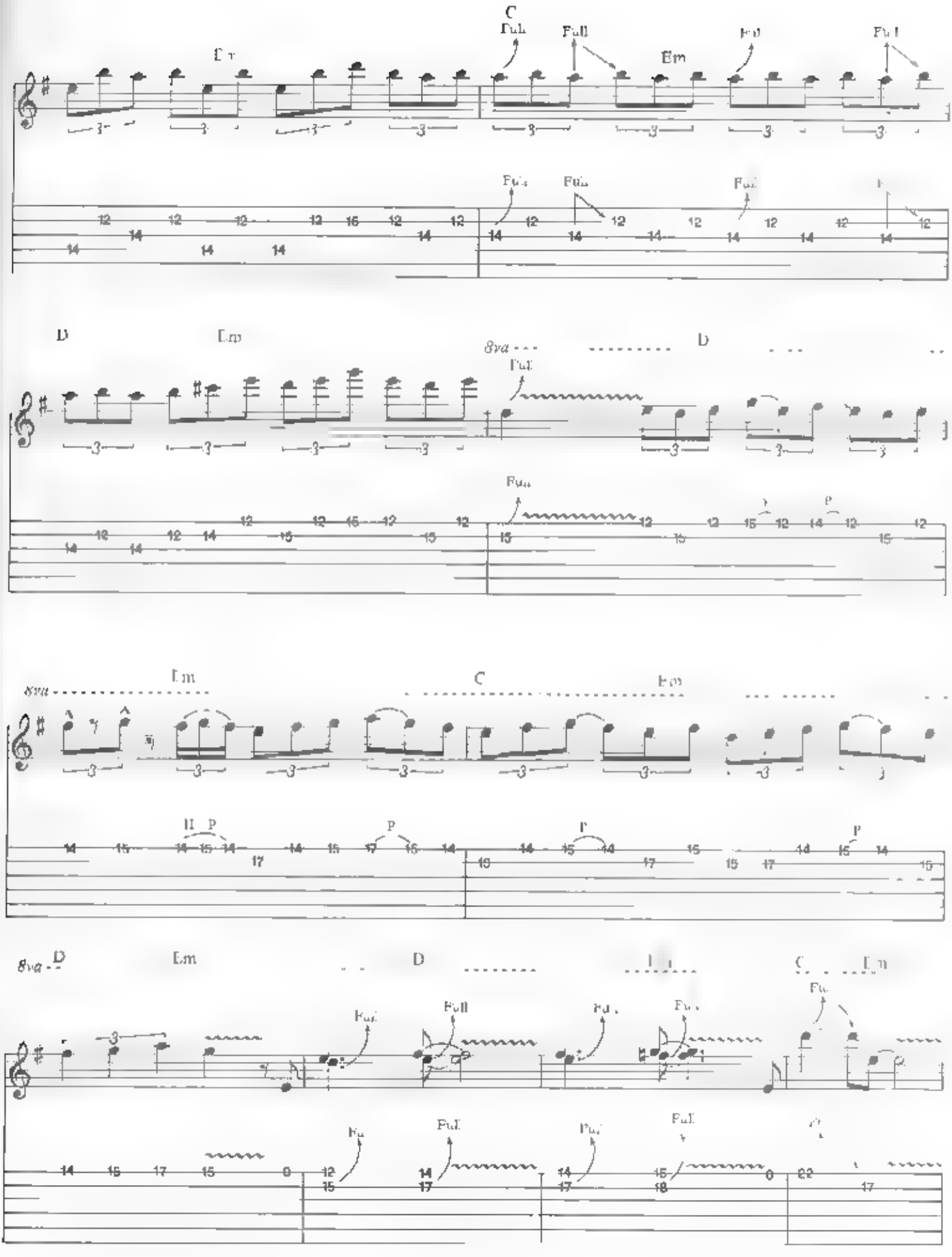

Guitar solo
Em
D
Em
C
Em
Sl.
P
Sl.
Sl.
D
Em
D
Em
H
P
Sl.
P
Sl
D
Em
Sl.
Sl
8va
D
3
H
P
H
P
H
P

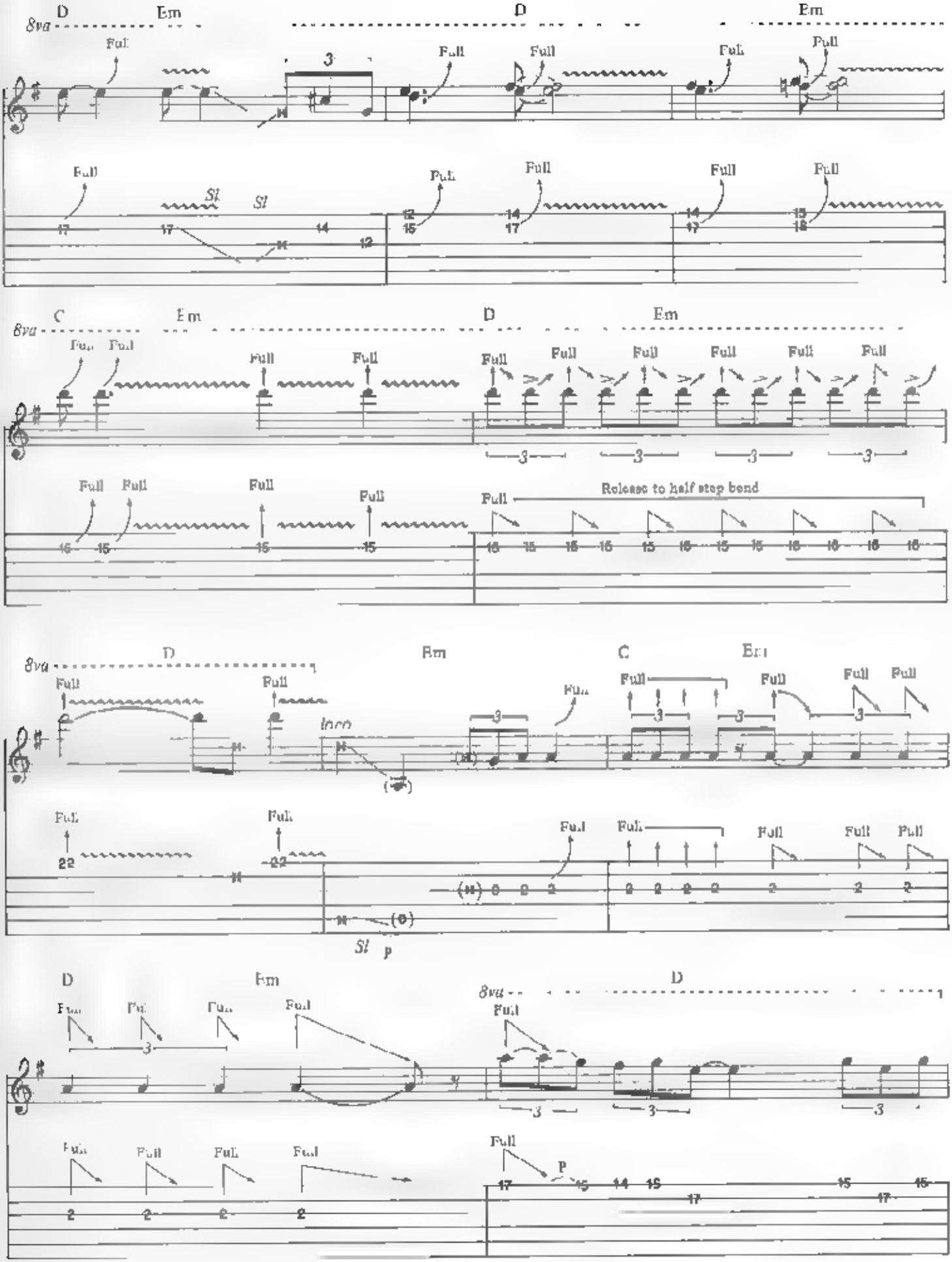

D
Em
8va
H P
Sl
P
Sl.
Sl
C
Em
D
Em
Full + ½
wide vib
Full
8va
Full + ½
wide vib
D.S. al Coda
Pick slide

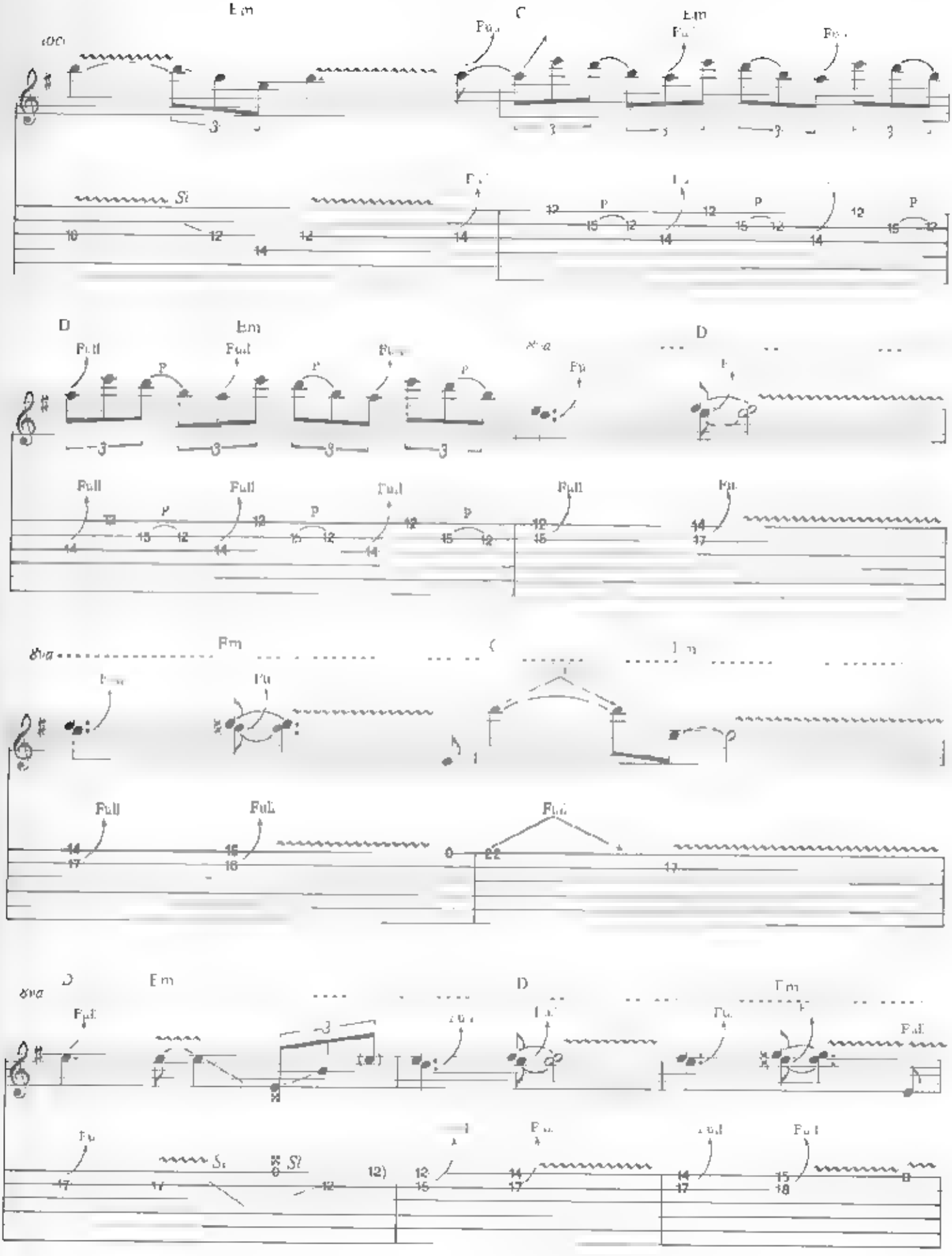

Coda
D5
E5
D5
E5
3
Look ing for love_ You gon - na be my friend .
D5
C5
D5
E5
D5
Look - ing for love_ in the end. Look - ing for love_ You
E5
D5
C5
D5
3
gon - na be my friend _ Look - ing for love_ in the end

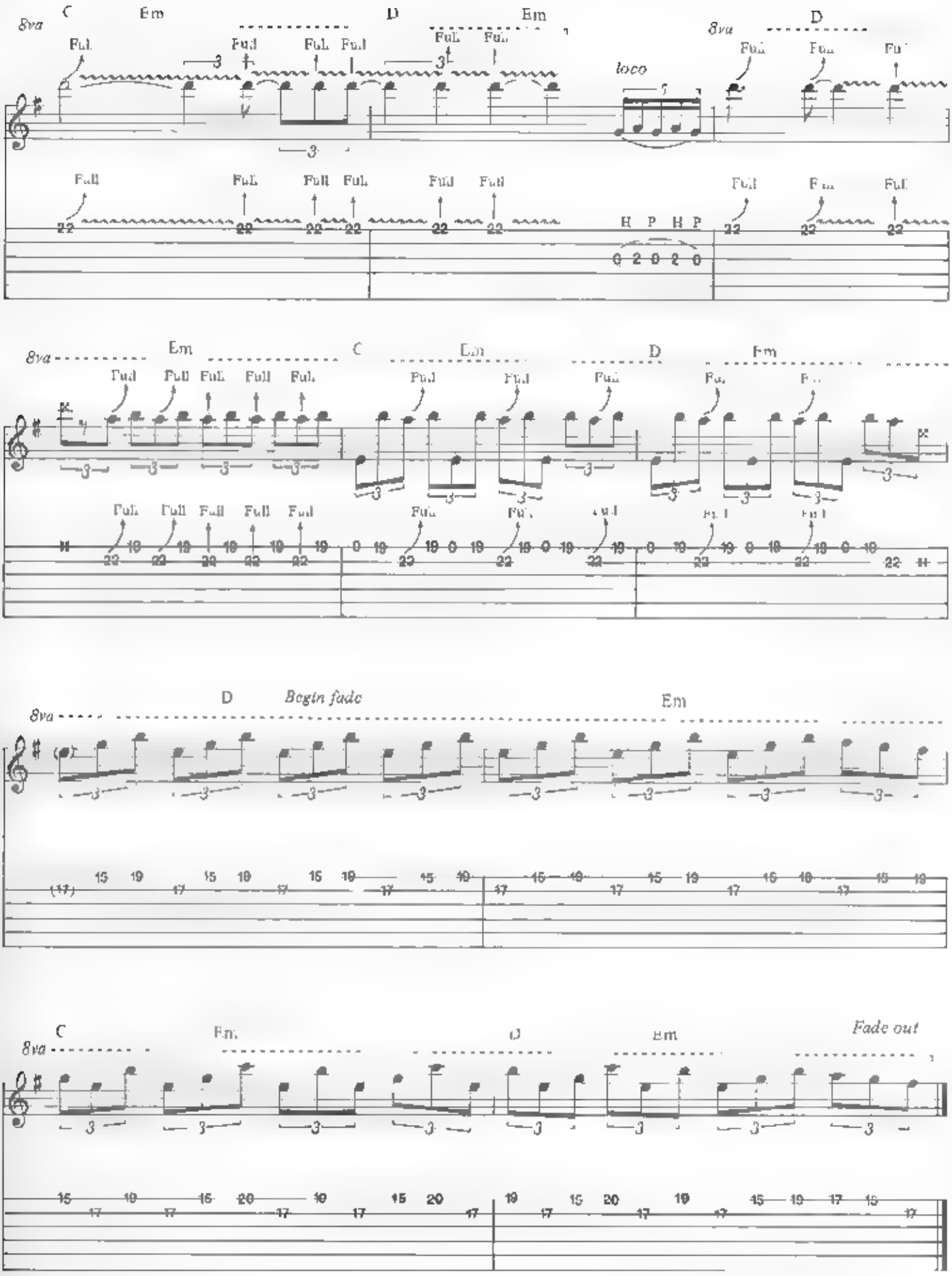
Guitar Solo No 2




C
Em
Em
D
Em
8va
D
Em
C
Em
8va
D
Em
D
C
Em

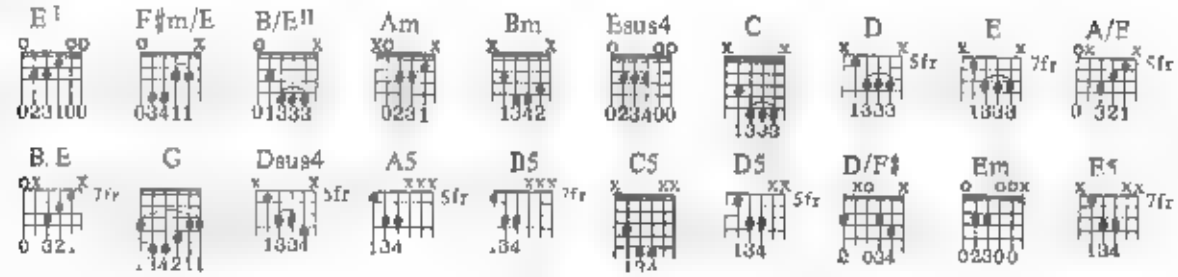

D
Em
D
Em
8va
Full
Sl
C
Em
D
Em
Release to half step bend
D
Bm
C
Em
loco
Sl
p
D
Em
8va
D
P

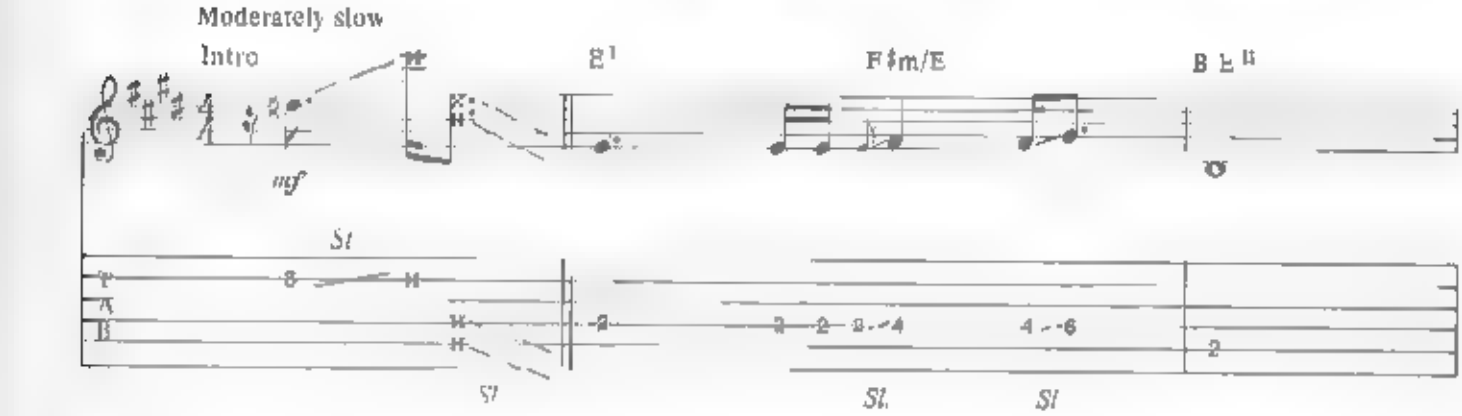

Em
C
Em
D
Em
D
Em
C
D
Em
D
Em
Full
P
Sl

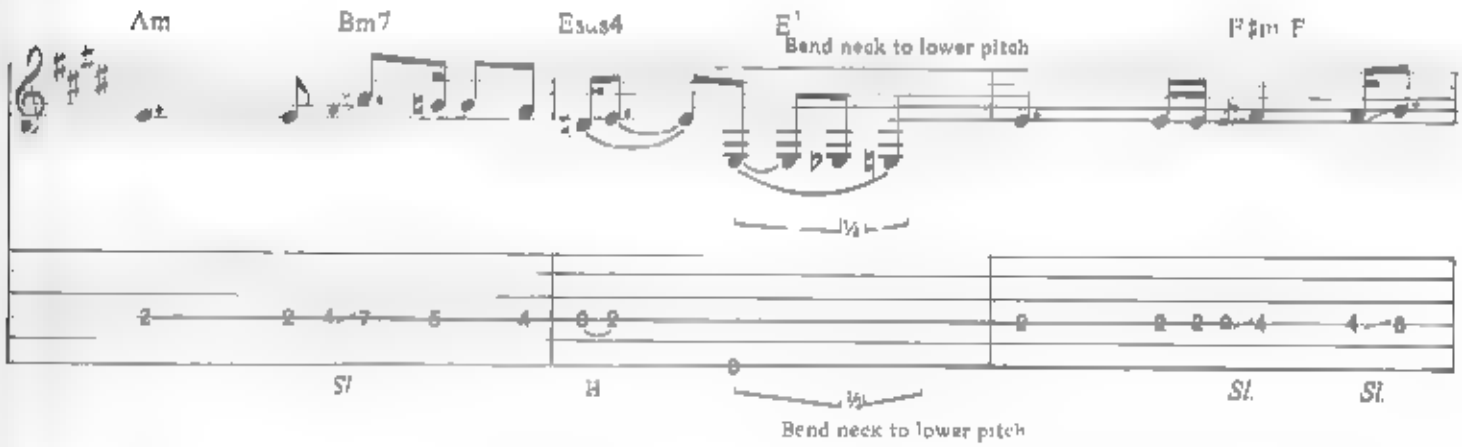

8va
C
Em
D
Em
loco
8va
D
Full
H P H P
0 2 0 2 0
8va
Em
C
Em
D
Em
Full
8va
D
Begin fade
Em
8va
C
Em
D
Em
Fade out

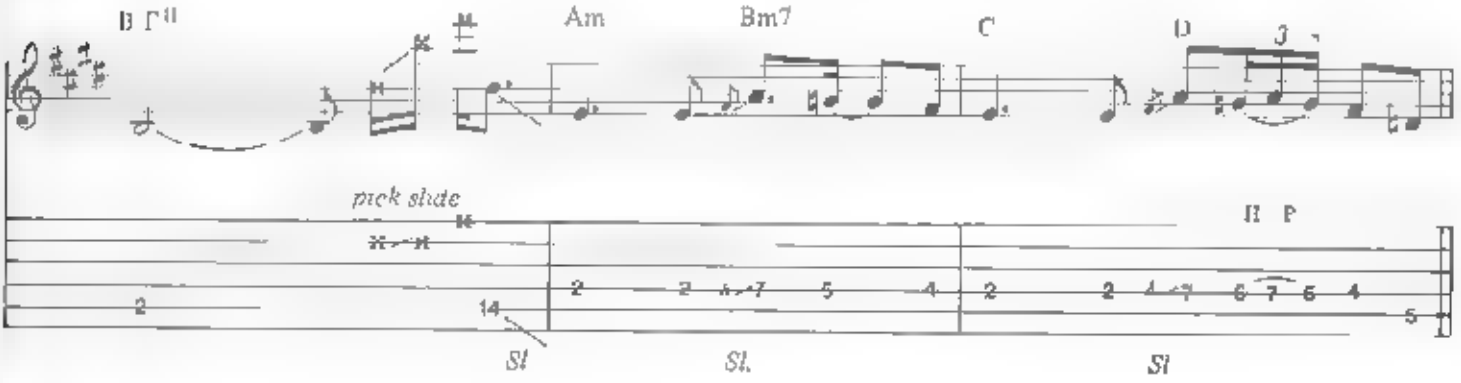
ROCK MY NIGHTS AWAY

Music by Gary Barden and Andy Nye









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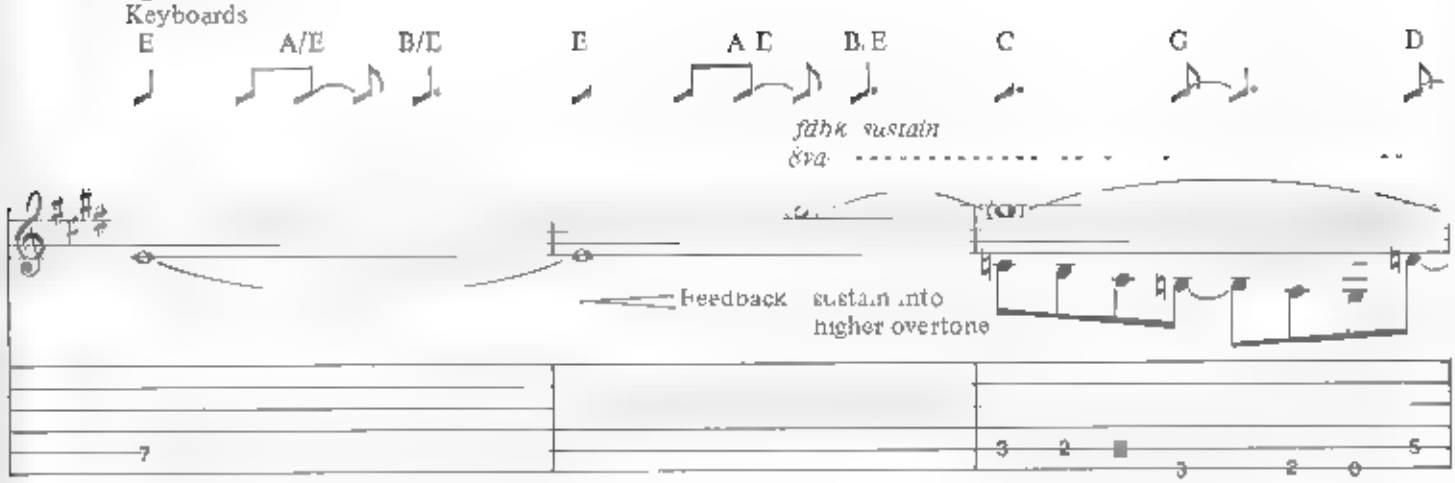
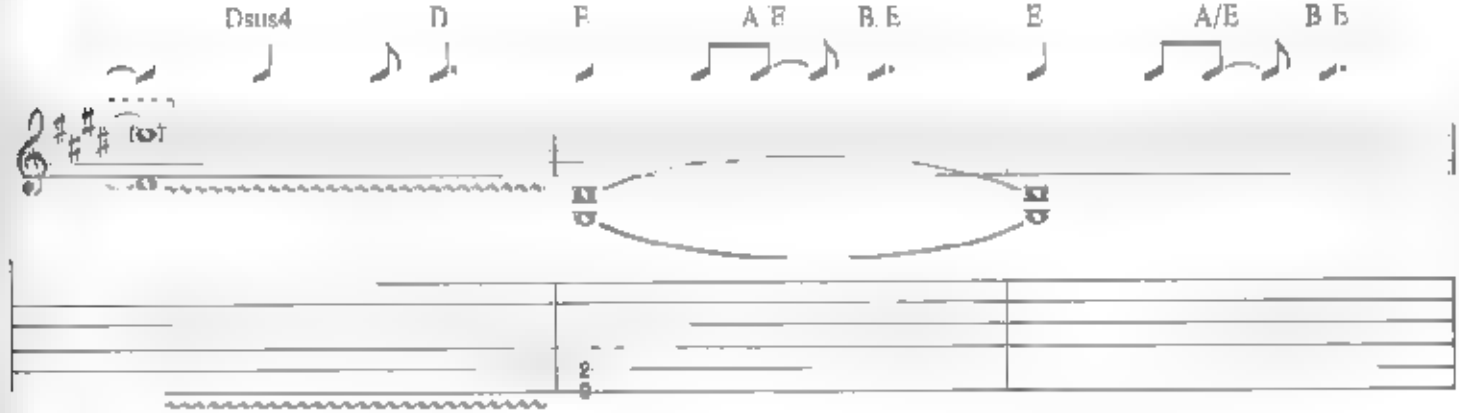
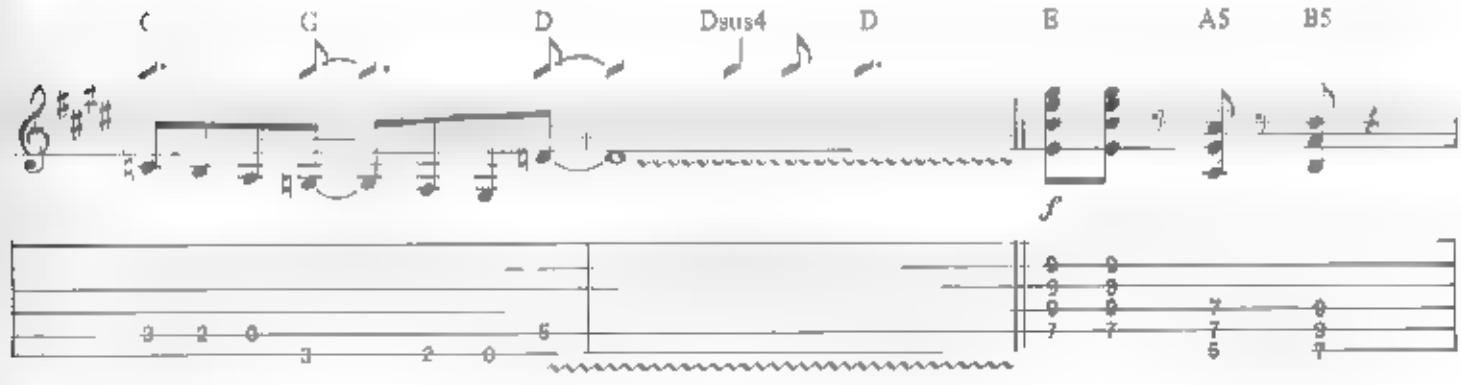
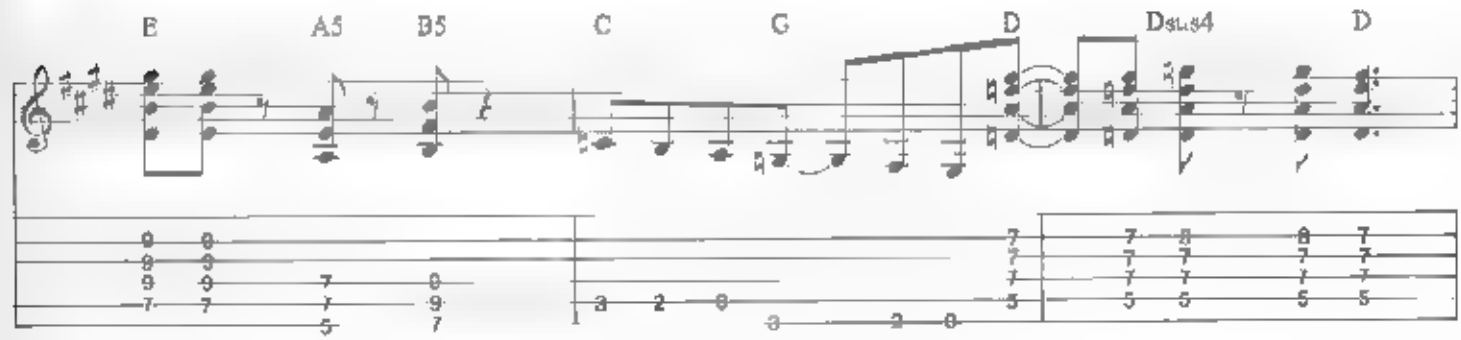
Bright Rock beat

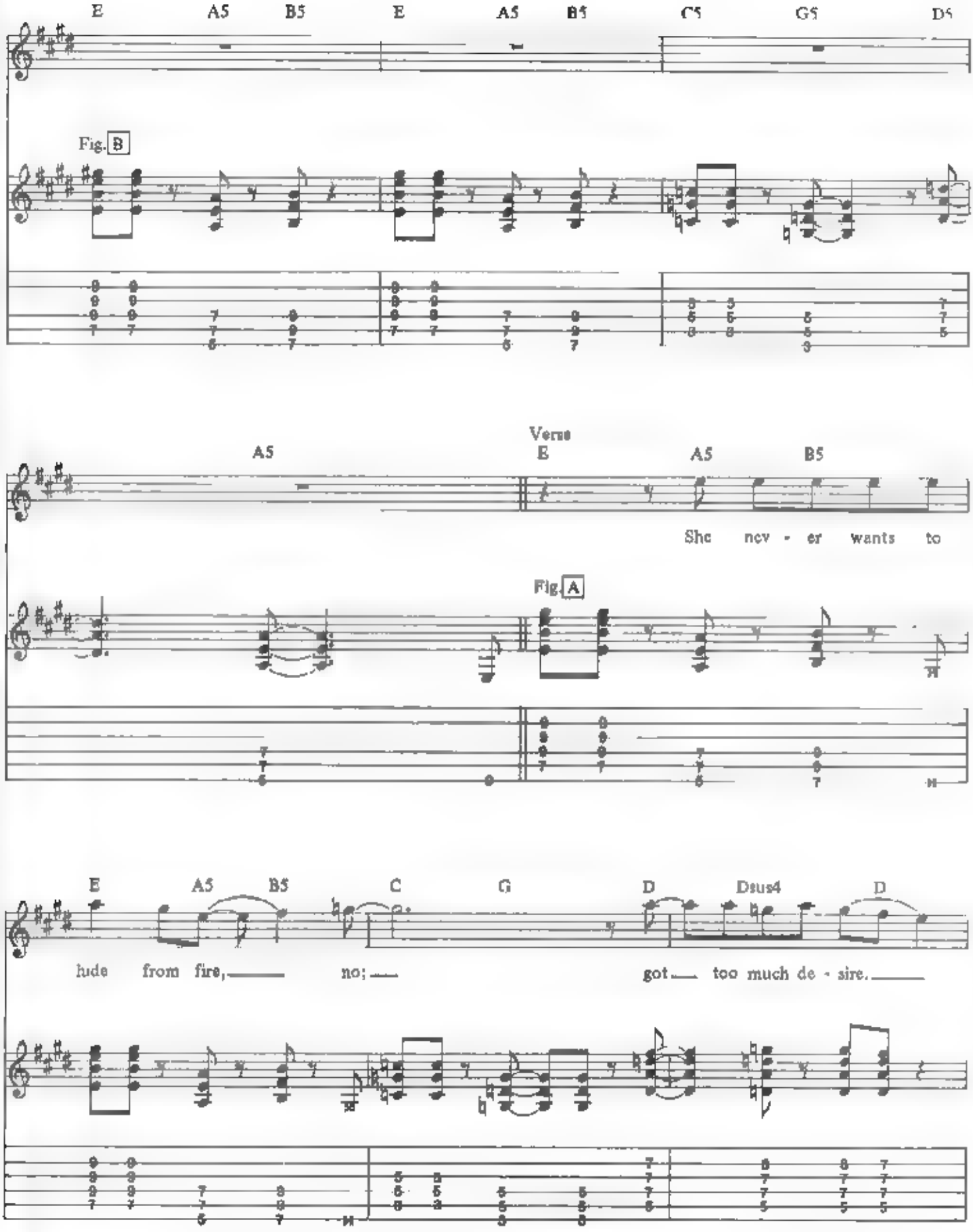
Keyboards










E A5 B5 E A5 B5 C5 G5 D5
Fig. B
A5 Verse E A5 B5
She nev - er wants to
Fig. A
E A5 B5 C G D Dsus4 D
lude from fire, no; got too much de - sire.

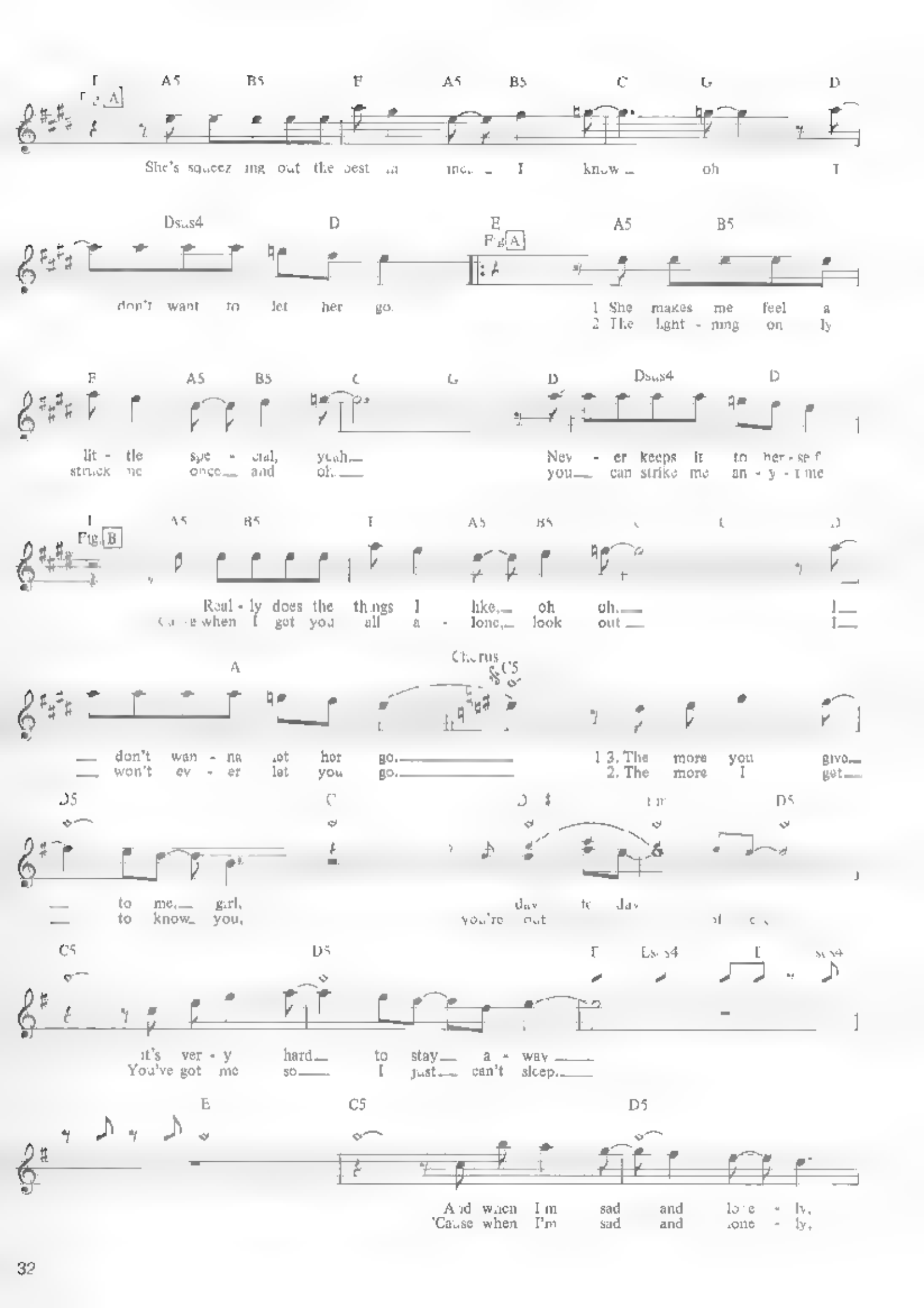
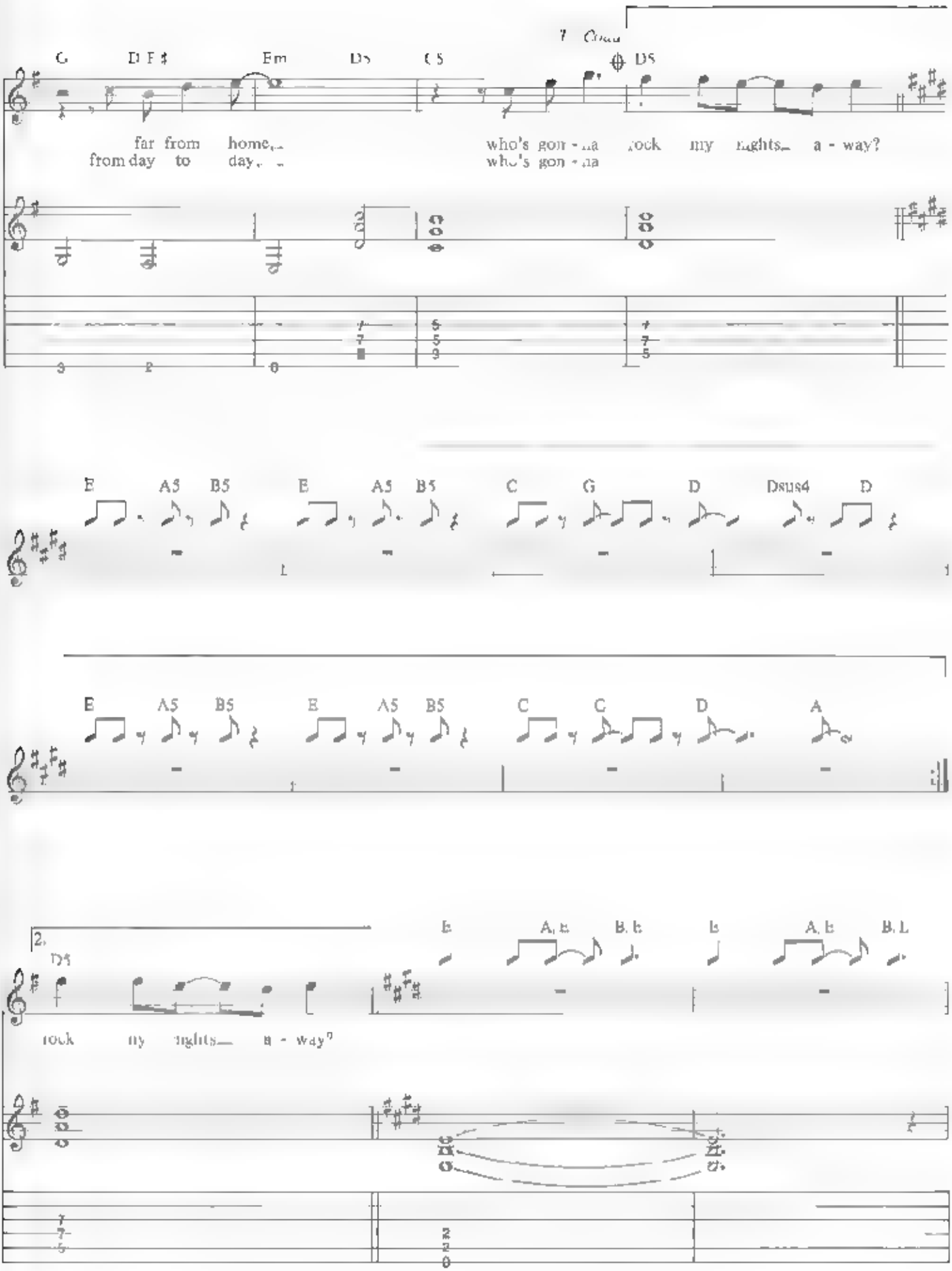
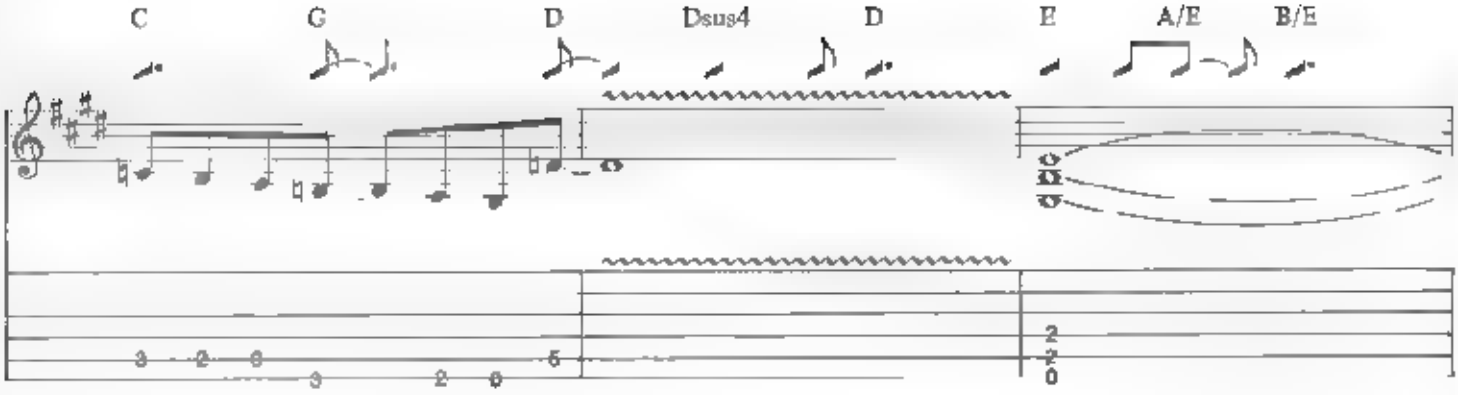
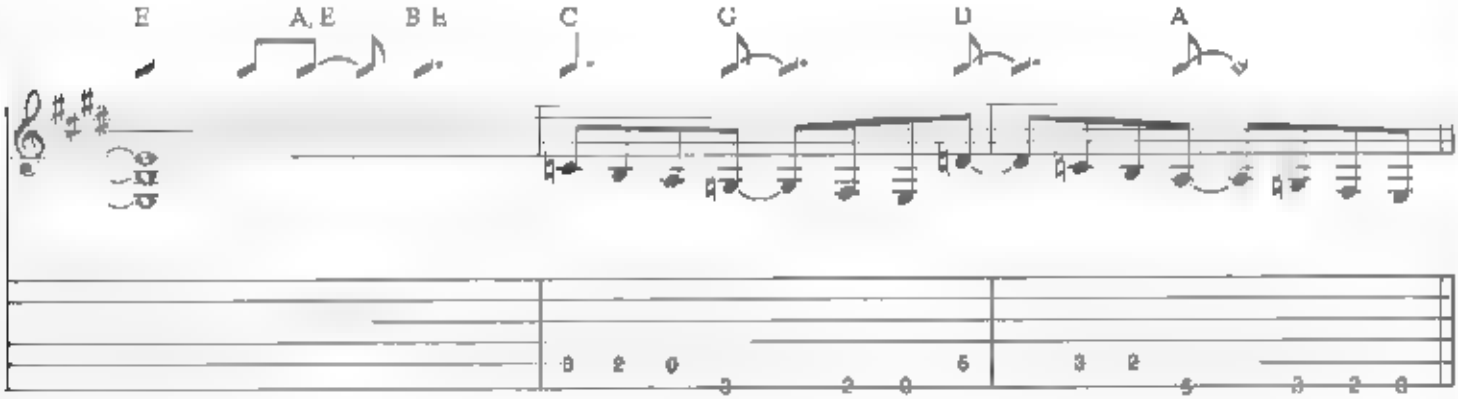
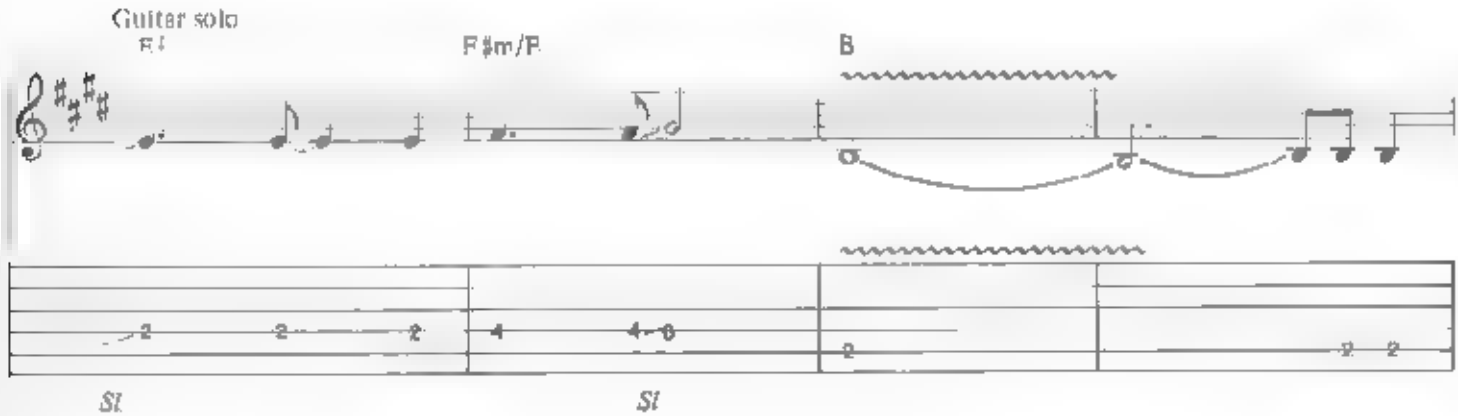


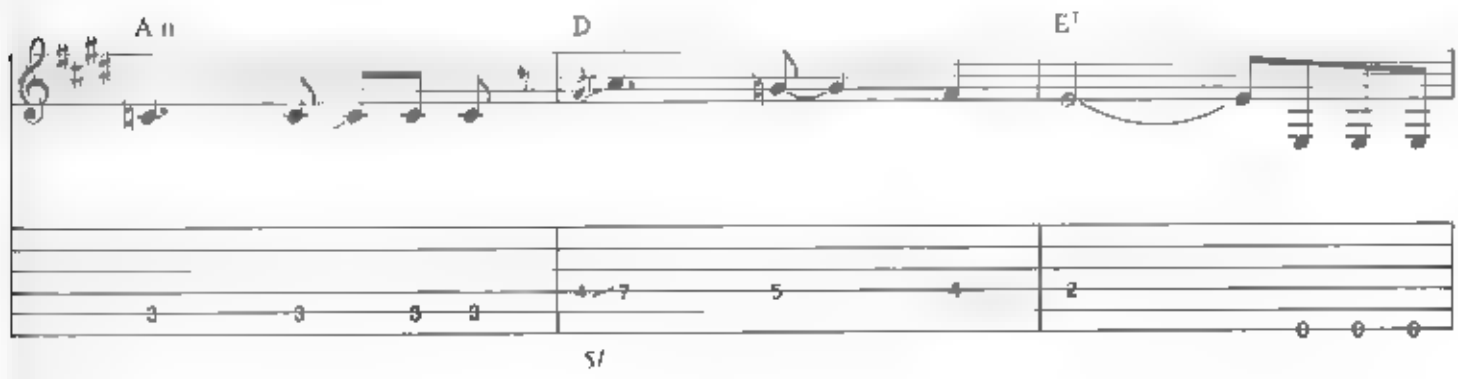
Fig. A
Fig. B
Chorus
She's squeez ing out the best in me. I know oh I
don't want to let her go.
1 She makes me feel a
2 The light - ning on ly
lit - tle spe - cial, yeah
struck me once and oh
Nev - er keeps it to her - self
you can strike me an - y - time
Real - ly does the things I like, oh oh
Cause when I got you all a - lone, look out
don't wan - na let her go.
won't ev - er let you go.
1 3. The more you give
2. The more I get
to me, girl,
to know you,
day to day
you're out
it's ver - y hard to stay a - way
You've got me so I just can't sleep.
And when I'm sad and lone - ly,
'Cause when I'm sad and lone - ly,

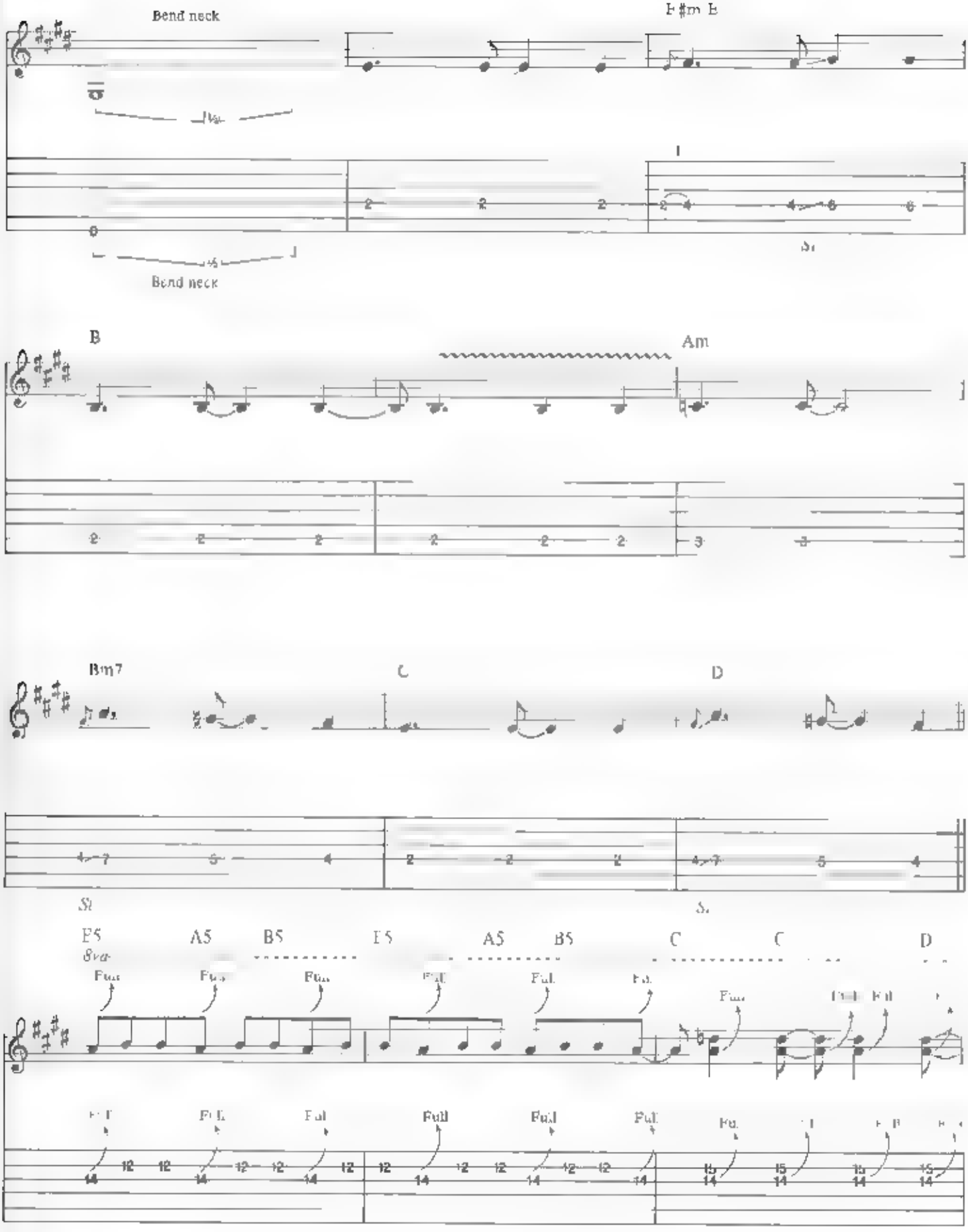

G
D F♯
Em
D5
C5
D5
far from home,
from day to day,
who's gon - na rock my nights a - way?
who's gon - na
E
A5
B5
E
A5
B5
C
G
D
Dsus4
D
E
A5
B5
E
A5
B5
C
C
D
A
2.
D5
rock my nights a - way?

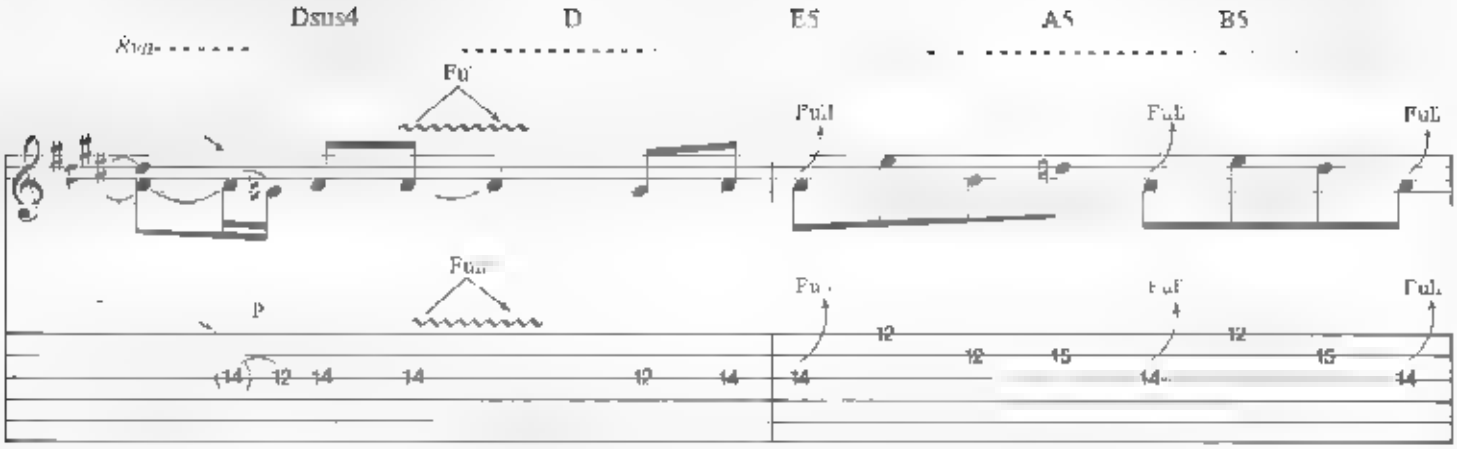

C
G
D
Dsus4
D
E
A/E
B/E

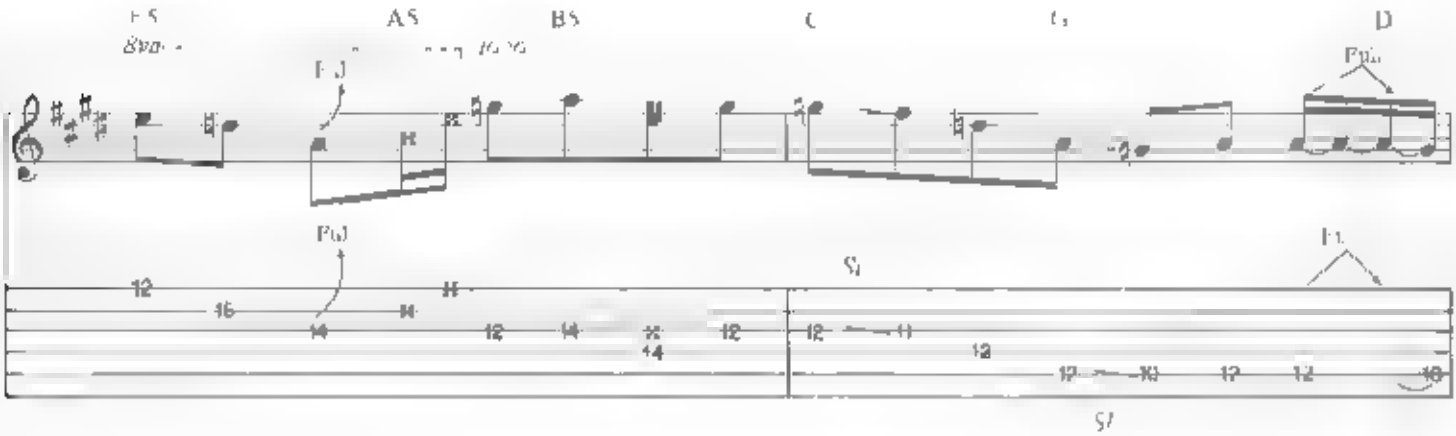

E
A/E
B♭
C
G
D
A

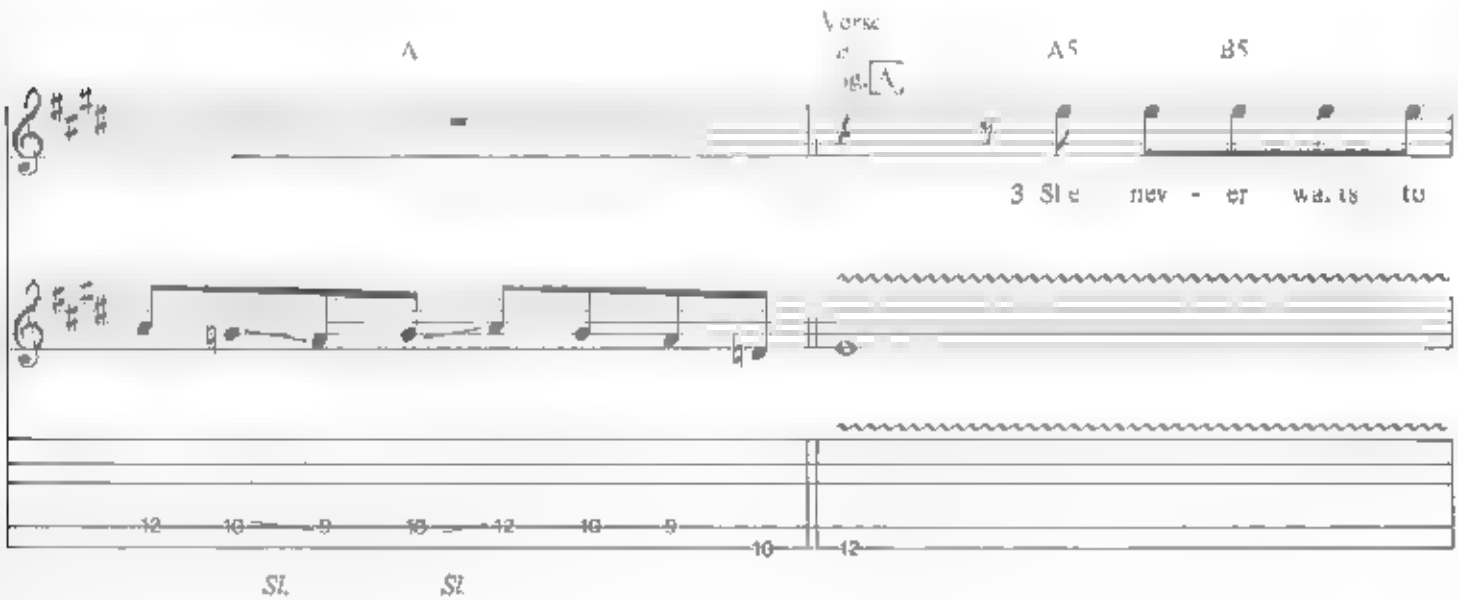

Guitar solo
E
F♯m/E
B
SI
SI

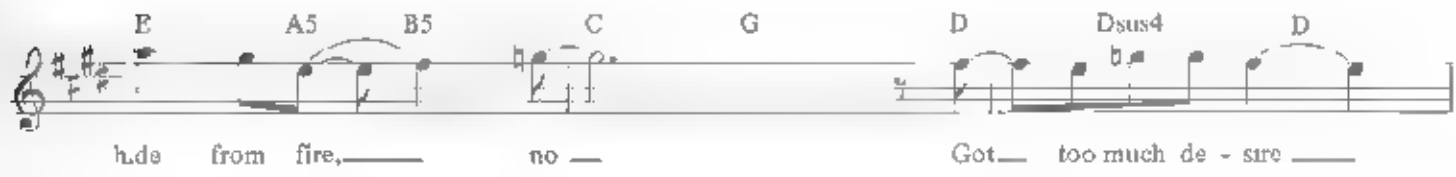

A
D
E
SI

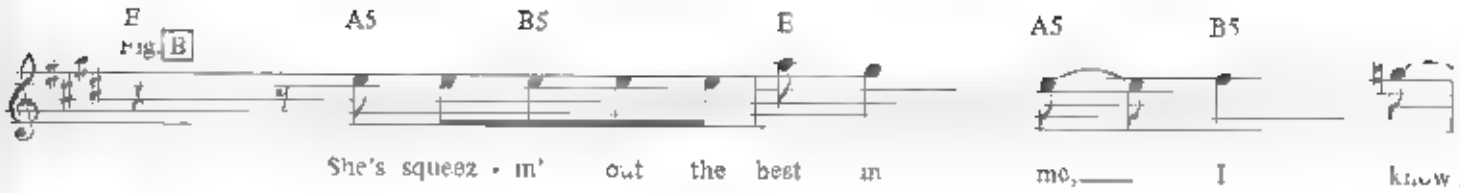

Bend neck
F♯m B
Bend neck
B
Am
Bm7
C
D
E5
A5
B5
E5
A5
B5
C
C
D

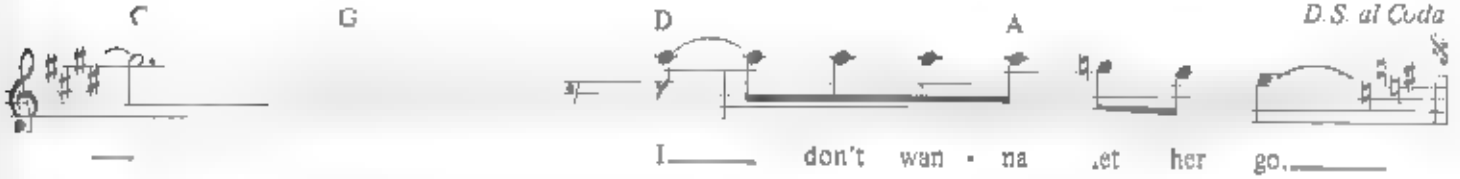

Dsus4
D
E5
A5
B5
P

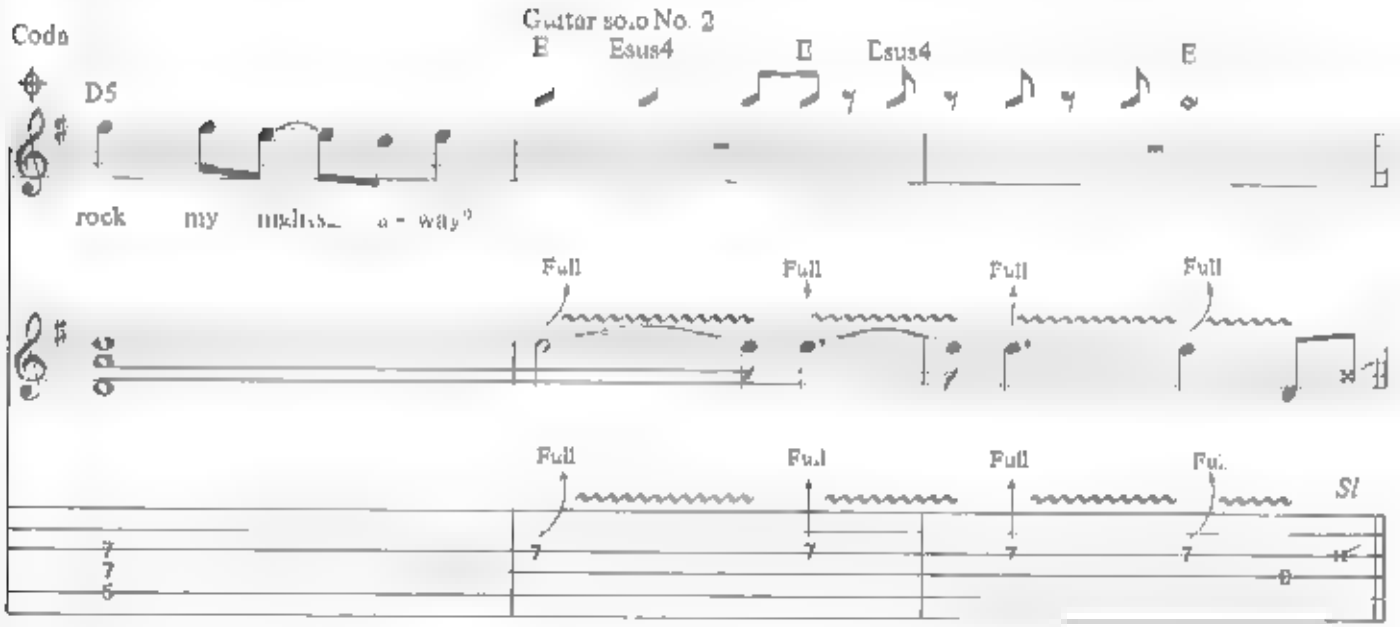

E5
A5
B5
C
D

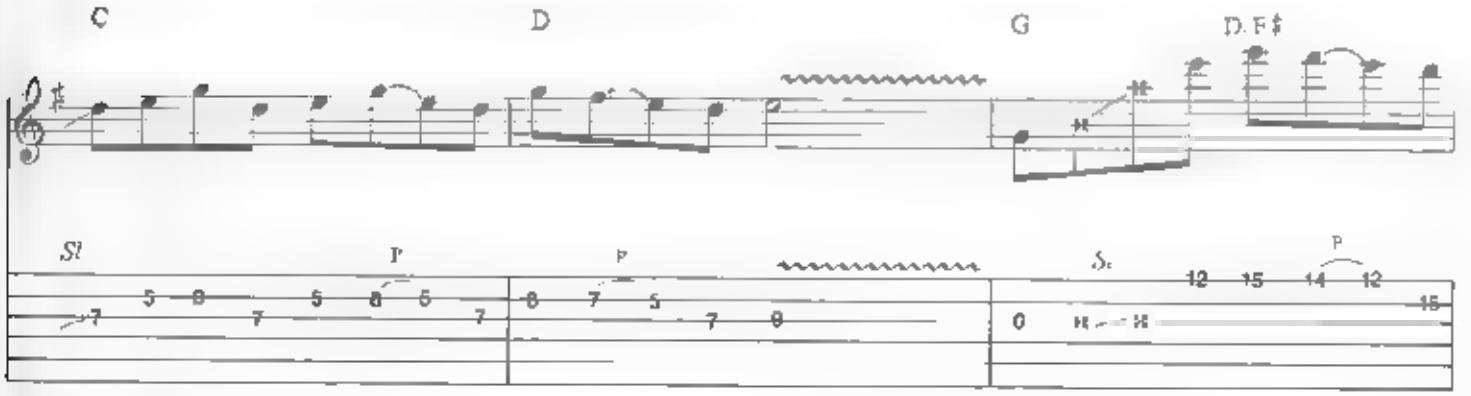

A
Verse
A5
B5
3 She nev - er wants to
SL
SL

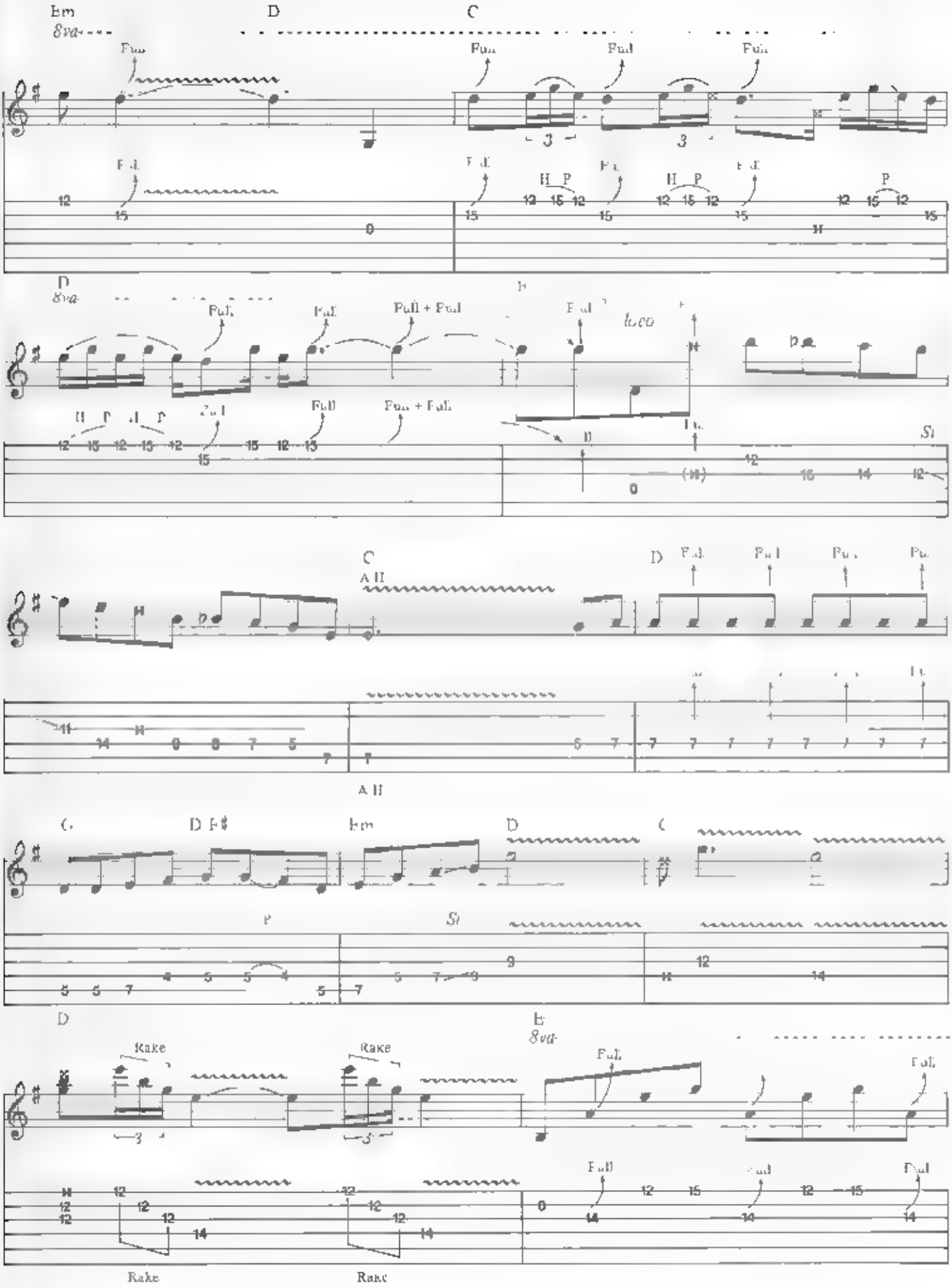

E
A5
B5
C
G
D
Dsus4
D
hide from fire, no
Got too much de - sire

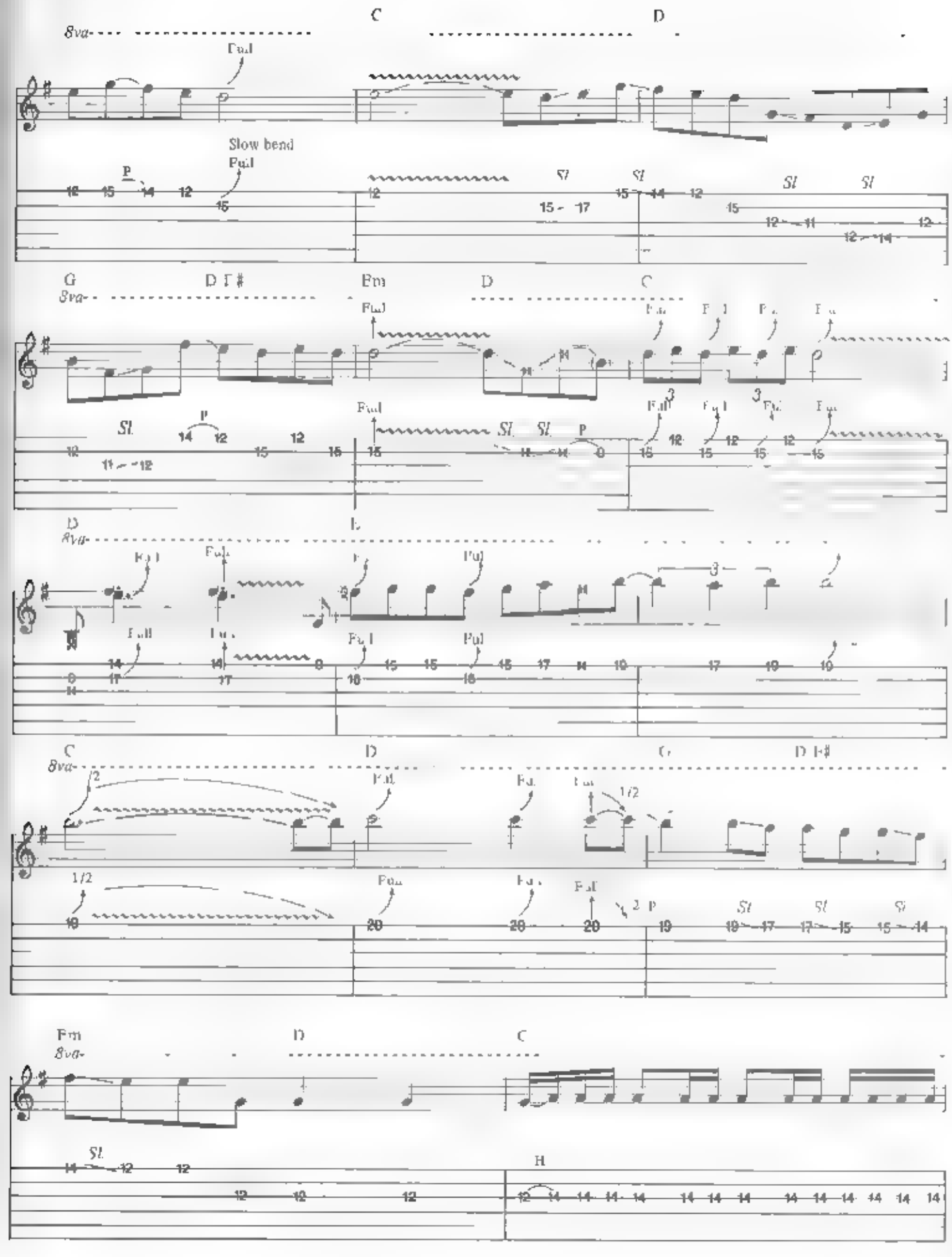

E
Rig. B
A5
B5
E
A5
B5
She's squeez - in' out the best in me, I know.

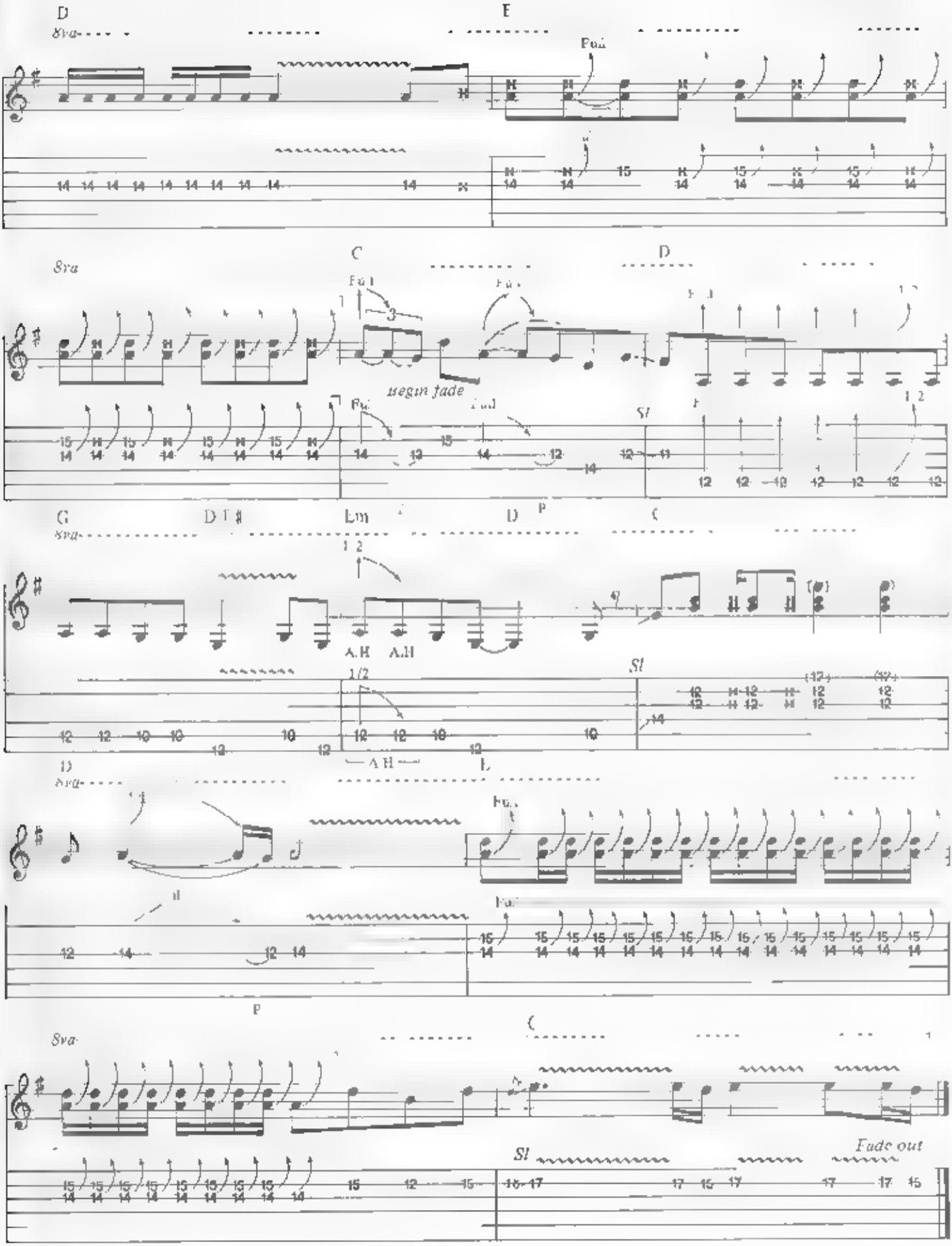

C
G
D
A
D.S. al Coda
I don't wan - na let her go.


Coda
Guitar solo No. 2
E
Esus4
E
Esus4
E
D5
rock my night a - way
Full
Full
Full
Full
Full
Full
Full
Full
Sl


C
D
G
D.F♯
Sl
P
P
Sl
P


Em
D
C
8va
Full
Full + Full
loco
A H
G
D F♯
Rake


8va
C
D
Full
Slow bend
P
Sl
G
D F#
Em
D
C
Full
Sl
P
D
E
Full
C
D
G
D F#
1/2
Sl
Em
D
C
Sl
H


D
E
8va
Full
C
D
Begin fade
Sl
G
D
Em
D
C
A.H
A.H
Sl
D
E
8va
Full
Full
8va
C
Sl
Fade out

ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden

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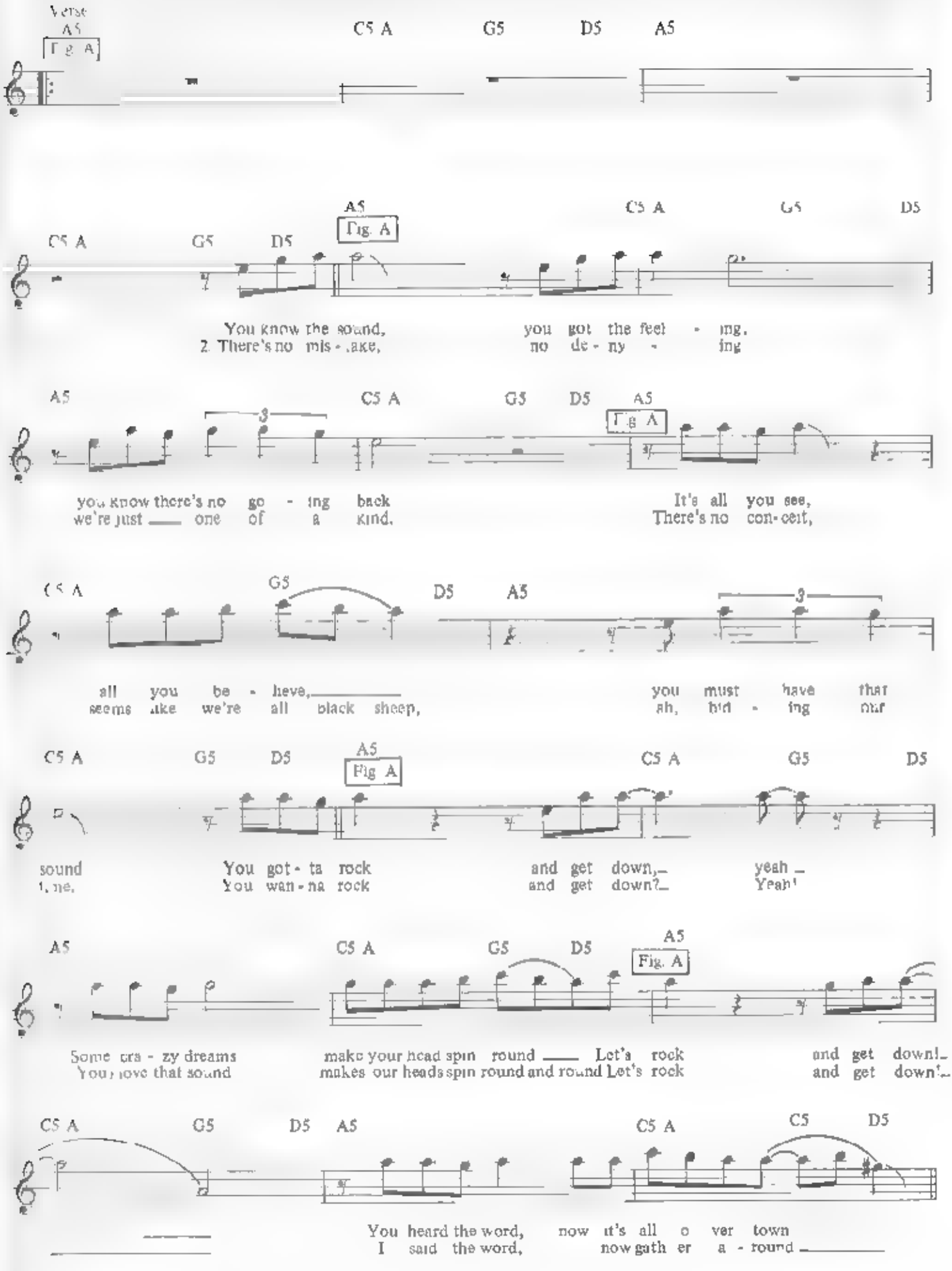
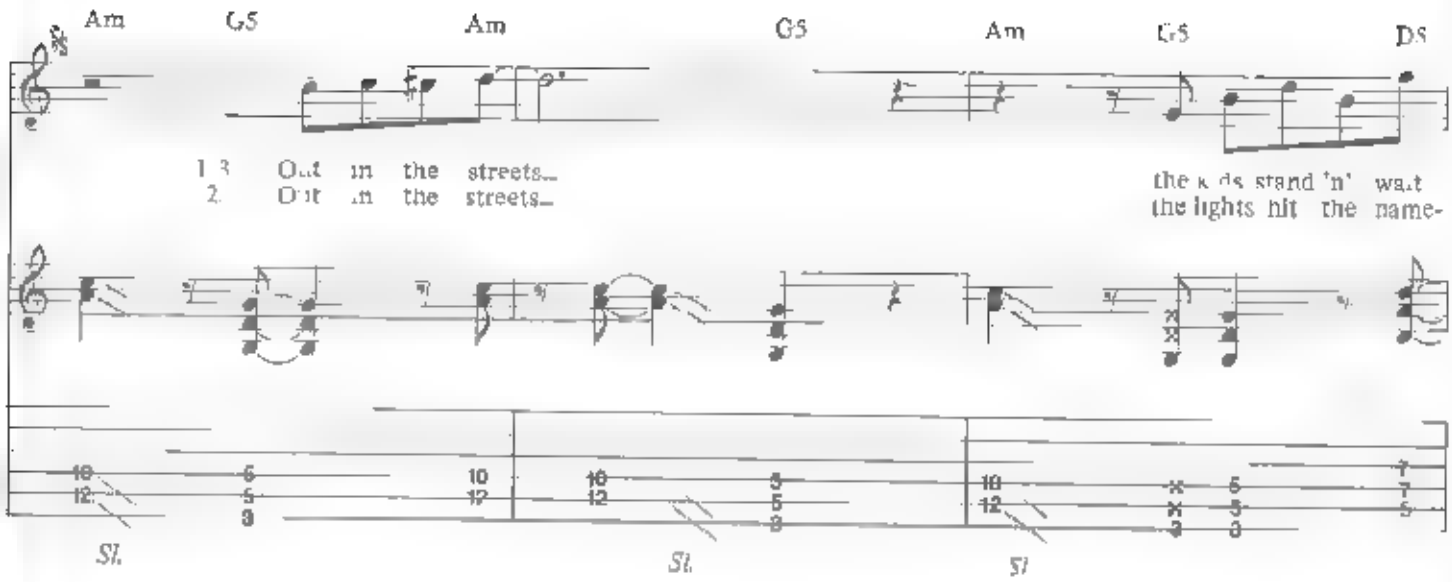
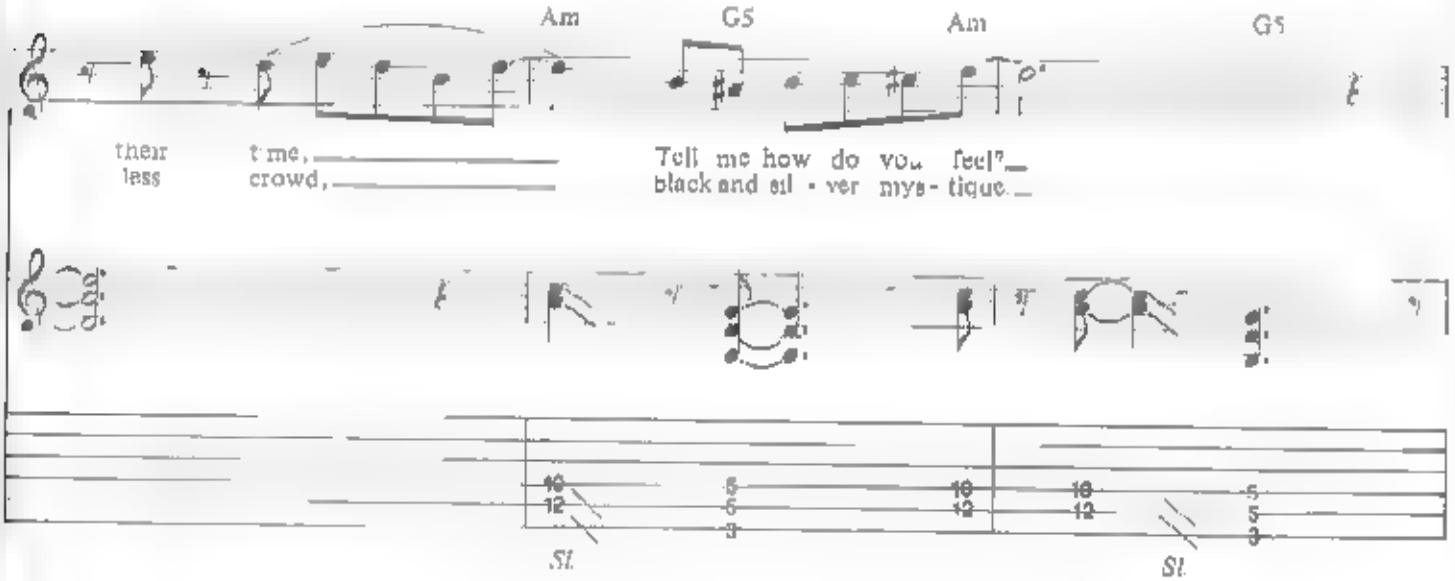
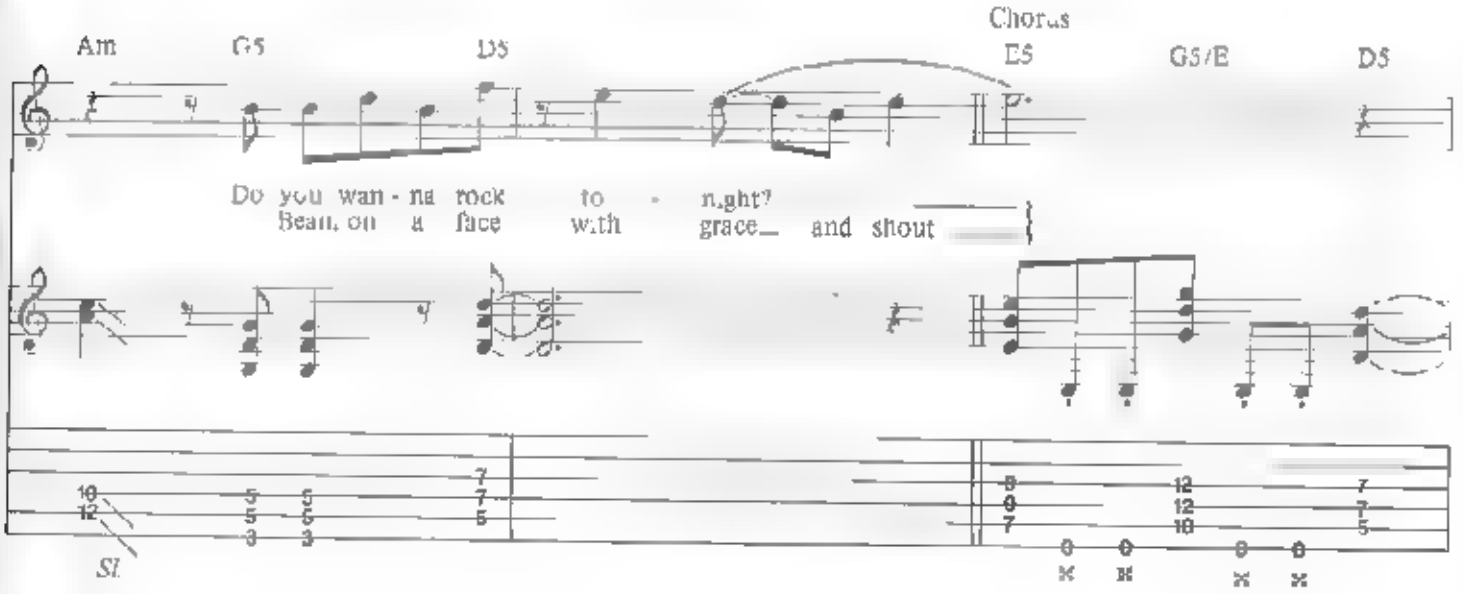
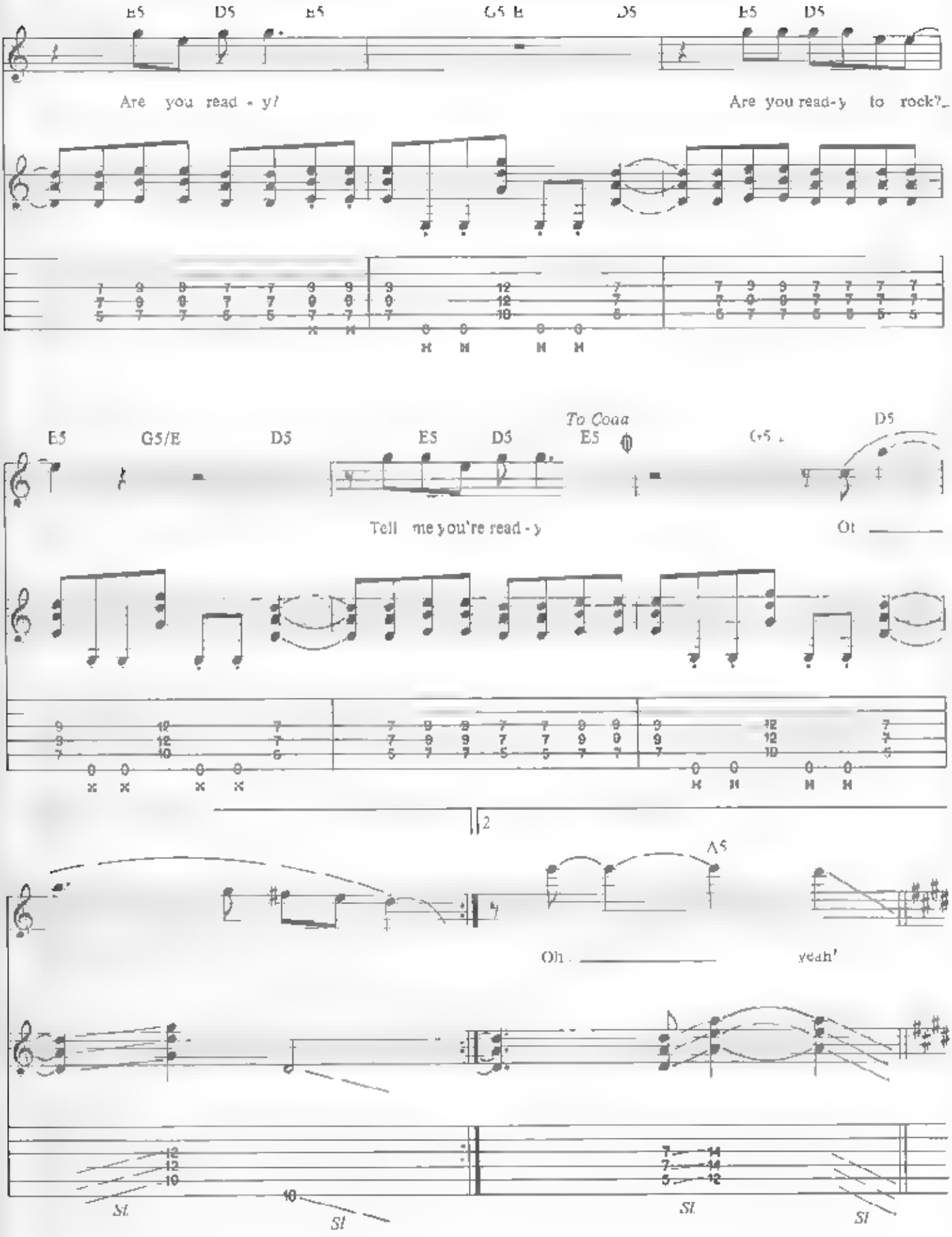
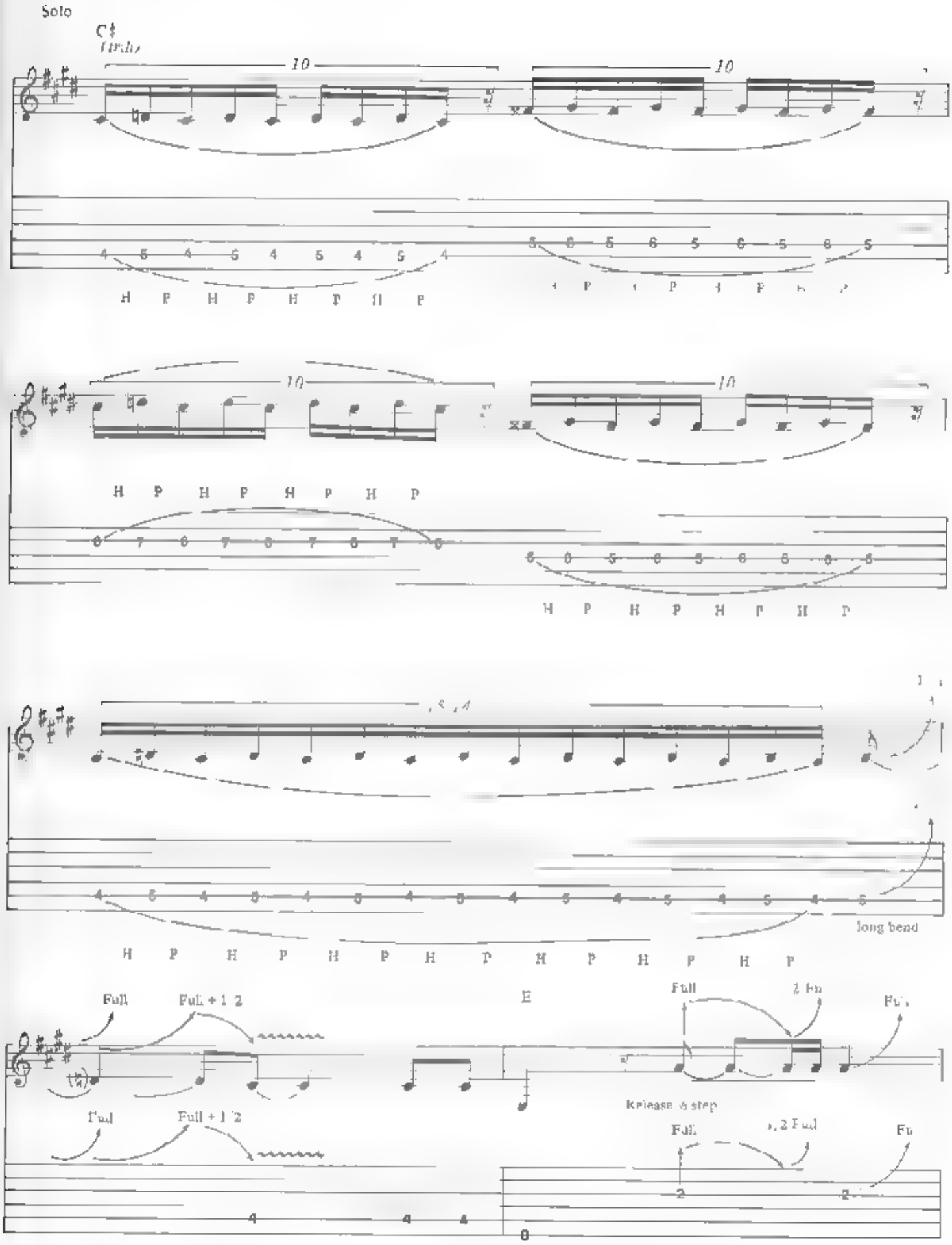

Verse
A5
Fig. A
C5 A
G5
D5
A5
C5 A
G5
D5
A5
Fig. A
C5 A
G5
D5
You know the sound, you got the feel - ing,
2. There's no mis - take, no de - ny - ing
A5
C5 A
G5
D5
A5
Fig. A
you know there's no go - ing back
we're just ___ one of a kind.
It's all you see,
There's no con - cert,
C5 A
G5
D5
A5
all you be - lieve,___
seems like we're all black sheep,
you must have that
ah, hid - ing out
C5 A
G5
D5
A5
Fig. A
C5 A
G5
D5
sound
time.
You got - ta rock
You wan - na rock
and get down,_
and get down?_
yeah _
Yeah!
A5
C5 A
G5
D5
A5
Fig. A
Some cra - zy dreams
You love that sound
make your head spin round ___ Let's rock
makes our heads spin round and round Let's rock
and get down!_
and get down!_
C5 A
G5
D5
A5
C5 A
C5
D5
You heard the word,
I said the word,
now it's all o ver town
now gath er a - round ___

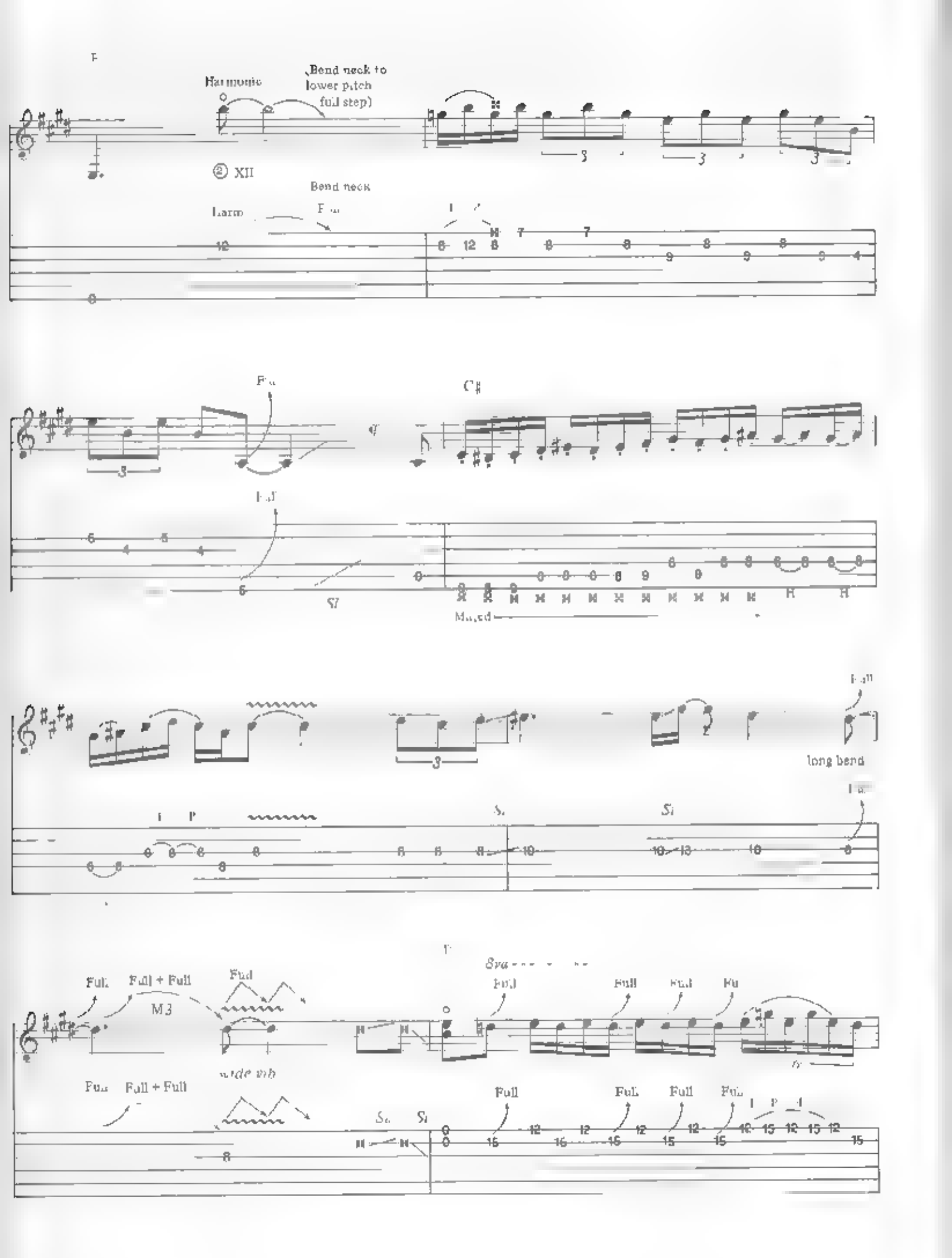

Am
G5
Am
G5
Am
G5
D5
1. 3 Out in the streets_
2. Out in the streets_
the kids stand 'n' wait
the lights hit the name-
SL
SL
SL

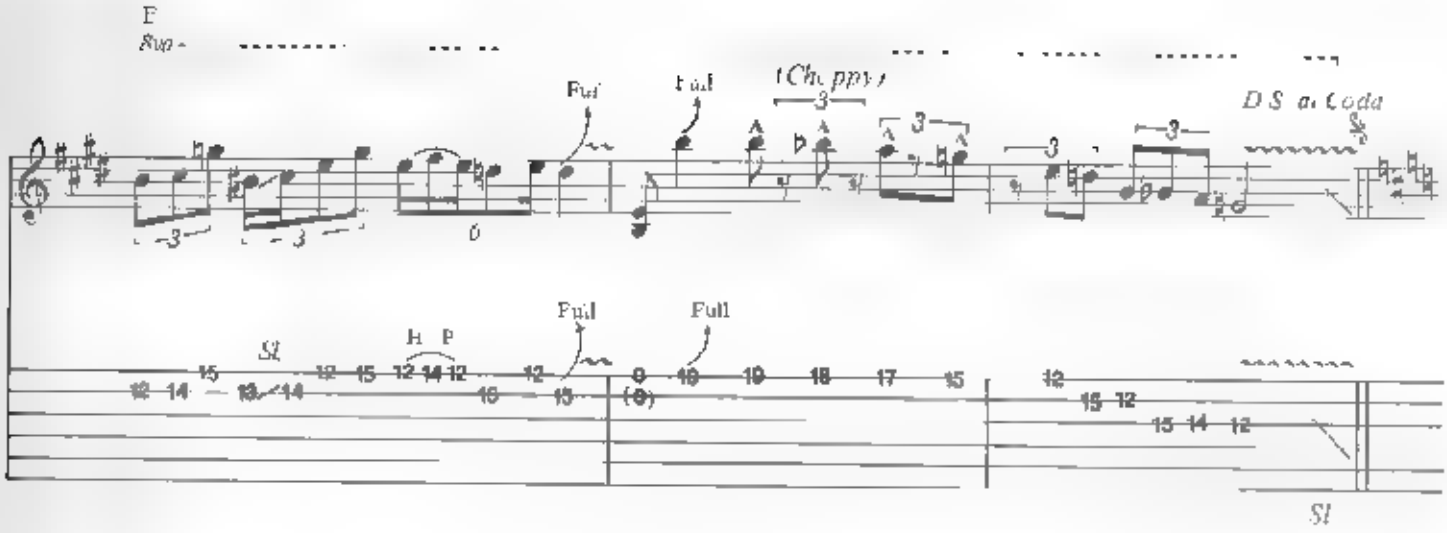

Am
G5
Am
G5
their time,_
less crowd,_
Tell me how do you feel?_
black and sil - ver mys - tique_
SL
SL

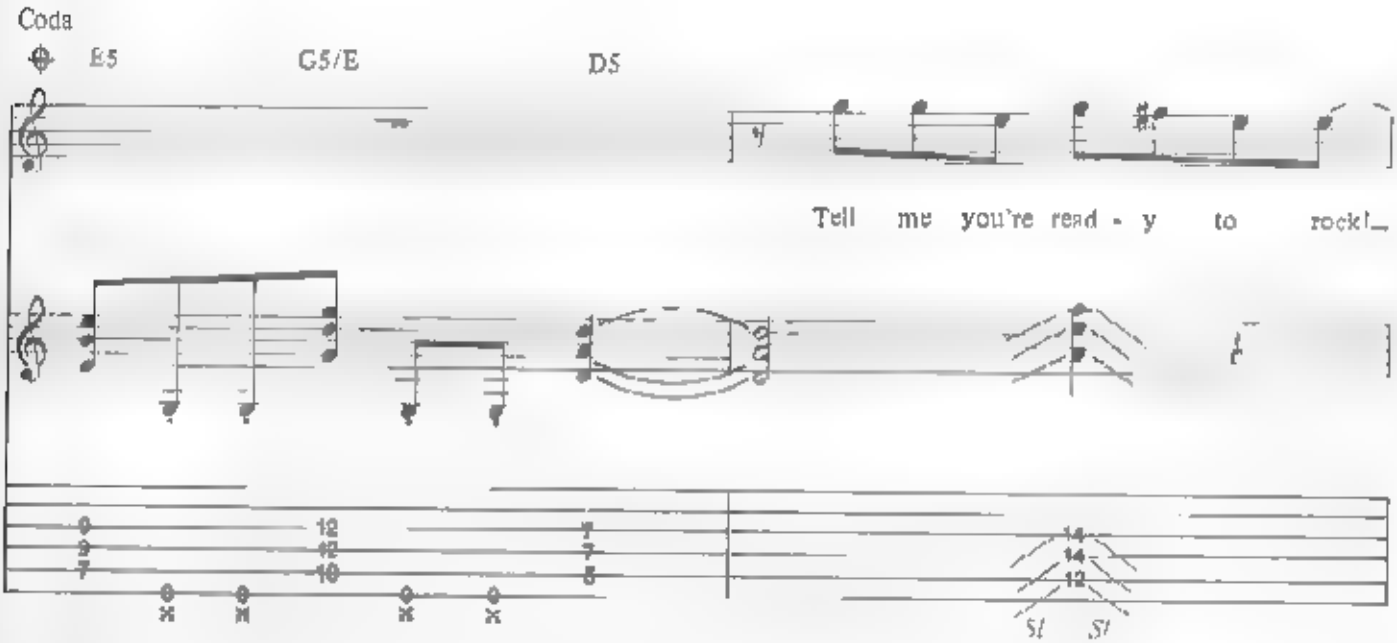

Chorus
Am
G5
D5
E5
G5/E
D5
Do you wan - na rock to - night?
Beam on a face with grace_ and shout
SL

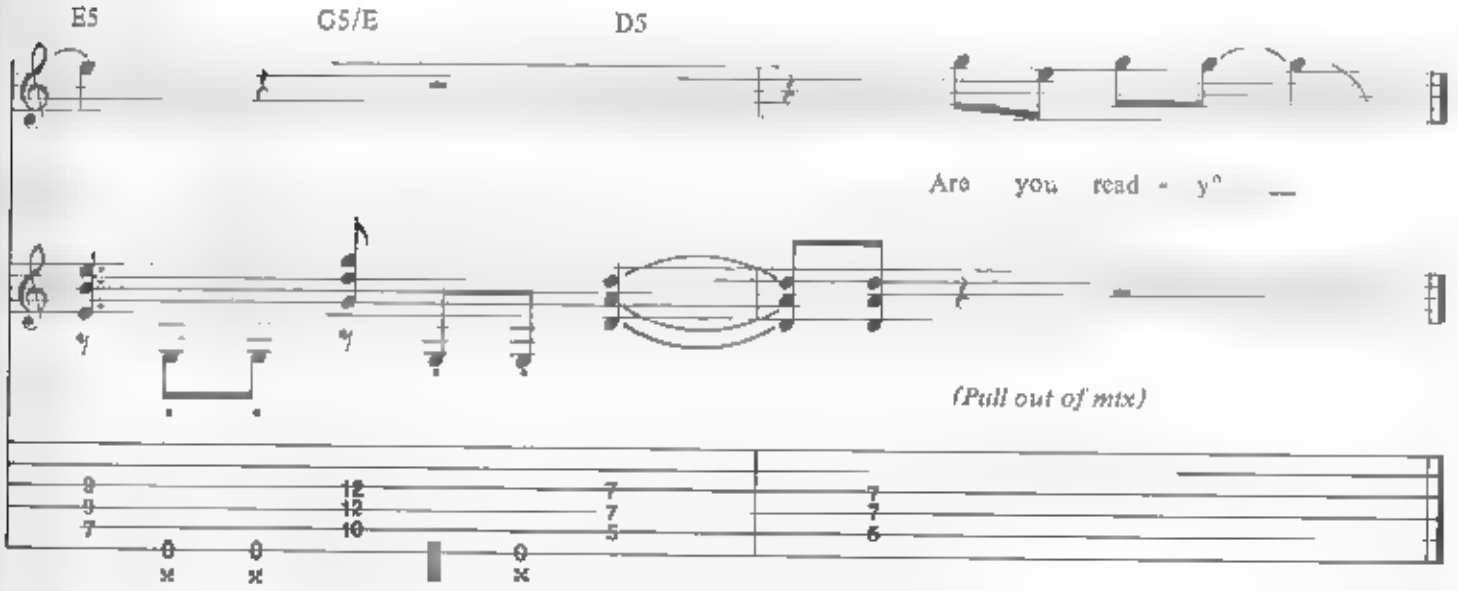

E5 D5 E5 G5 E D5 E5 D5
Are you read - y! Are you read-y to rock?
E5 G5/E D5 E5 D5 To Coda E5 G5 D5
Tell me you're read - y Ot
2
A5
Oh yeah!
Sl. Sl. Sl. Sl.


Solo
C♯
(trib)
10
H P H P H P H P
H P H P H P H P
H P H P H P H P
long bend
Full
Full + 1/2
Release ½ step
Full
Full + 1/2


Harmonic
(Bend neck to lower pitch full step)
② XII
Bend neck
Harm
Full
C♯
Muted
long bend
Full + Full
M3
wide vib
8va

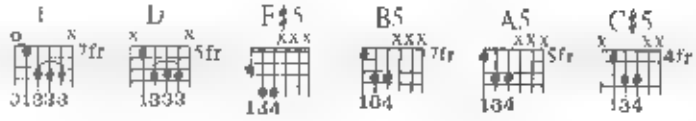

E
Sus.
Full
Full
(Choppy)
D.S. al Coda
Full
Full
H P
Sl.
Sl.


Coda
E5
G5/E
D5
Tell me you're read - y to rock!
Sl.
Sl.

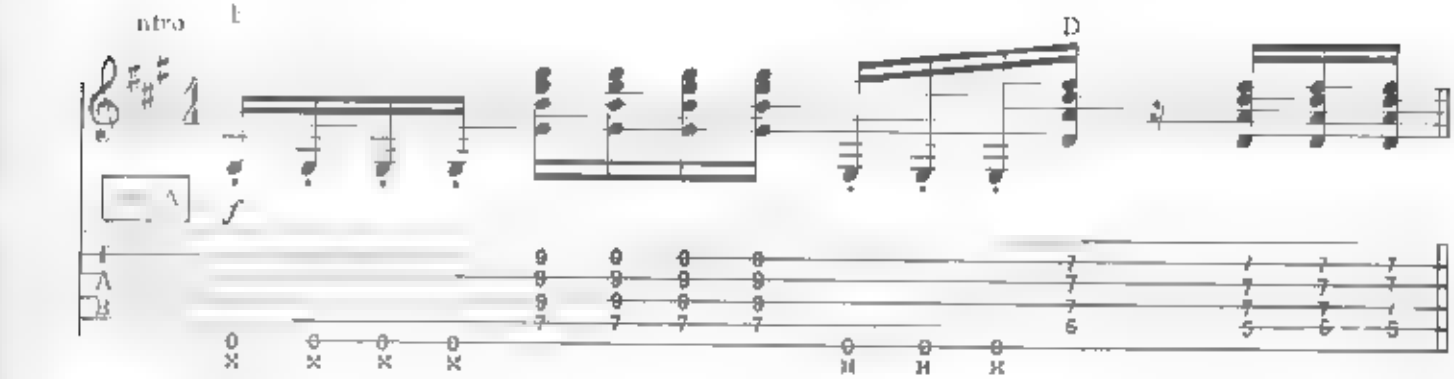

E5
G5/E
D5
Are you read - y?
(Pull out of mix)

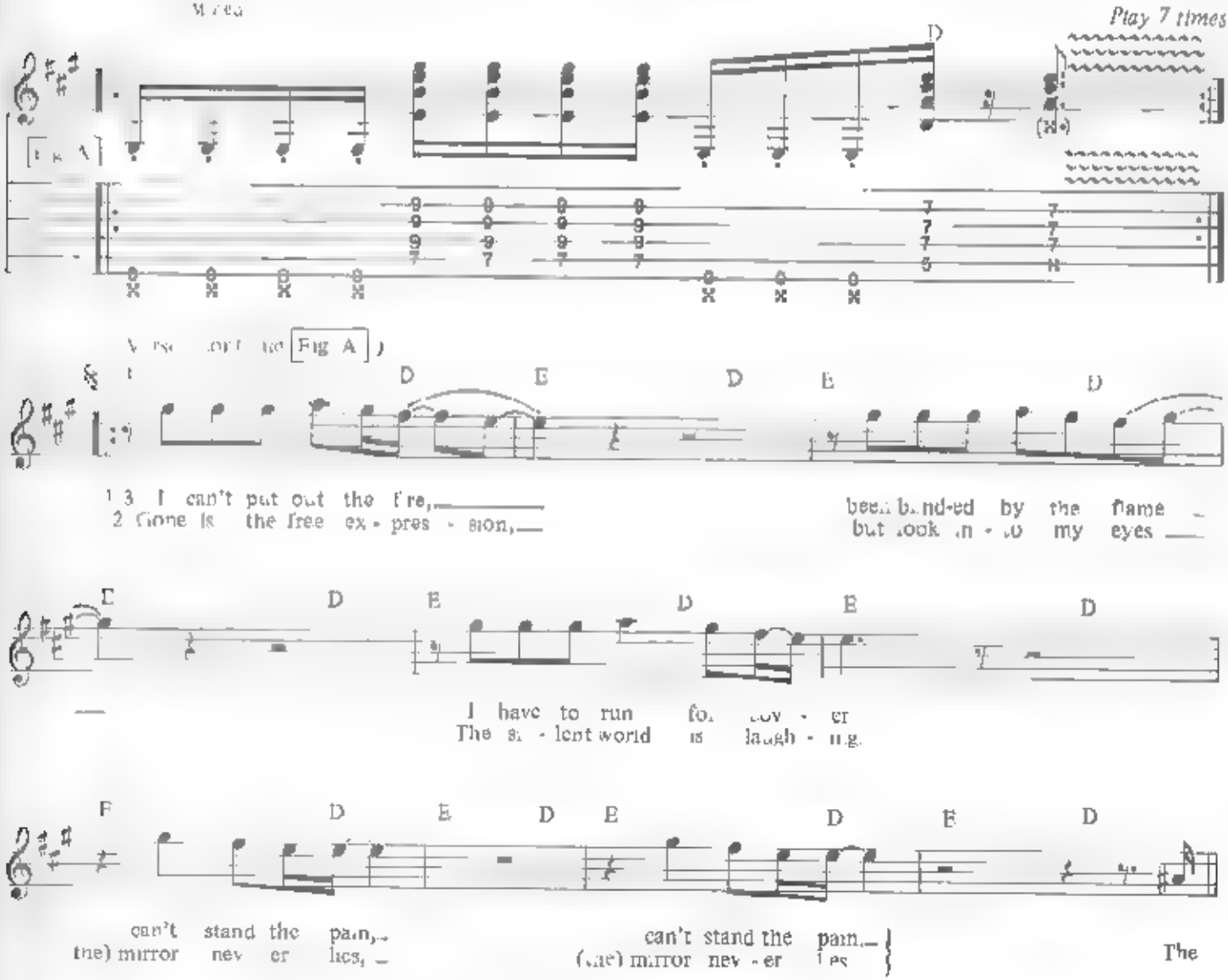
VICTIMS OF ILLUSION

Words and Music by Gary Barden and Michael Schenker



Moderate Rock beat





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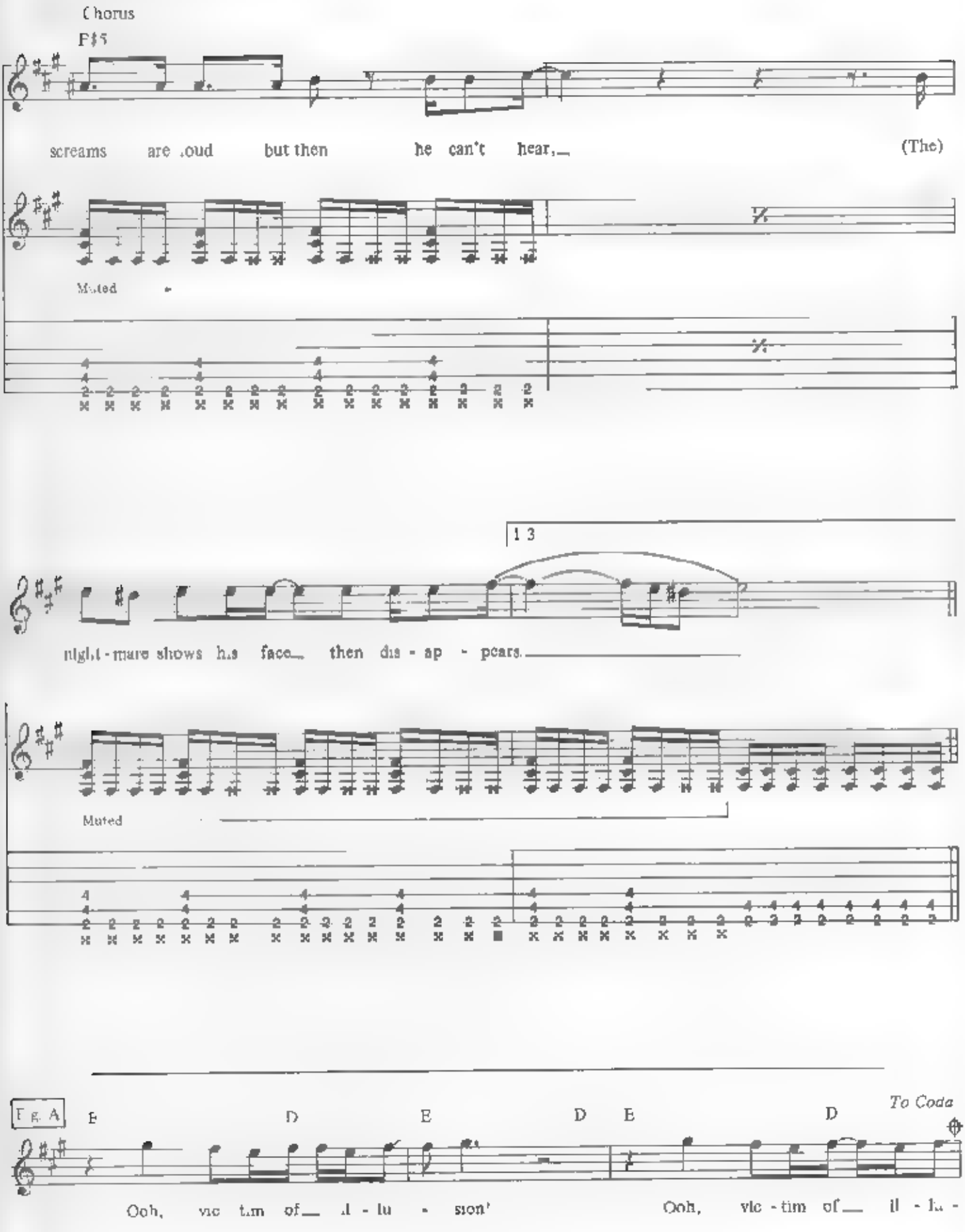
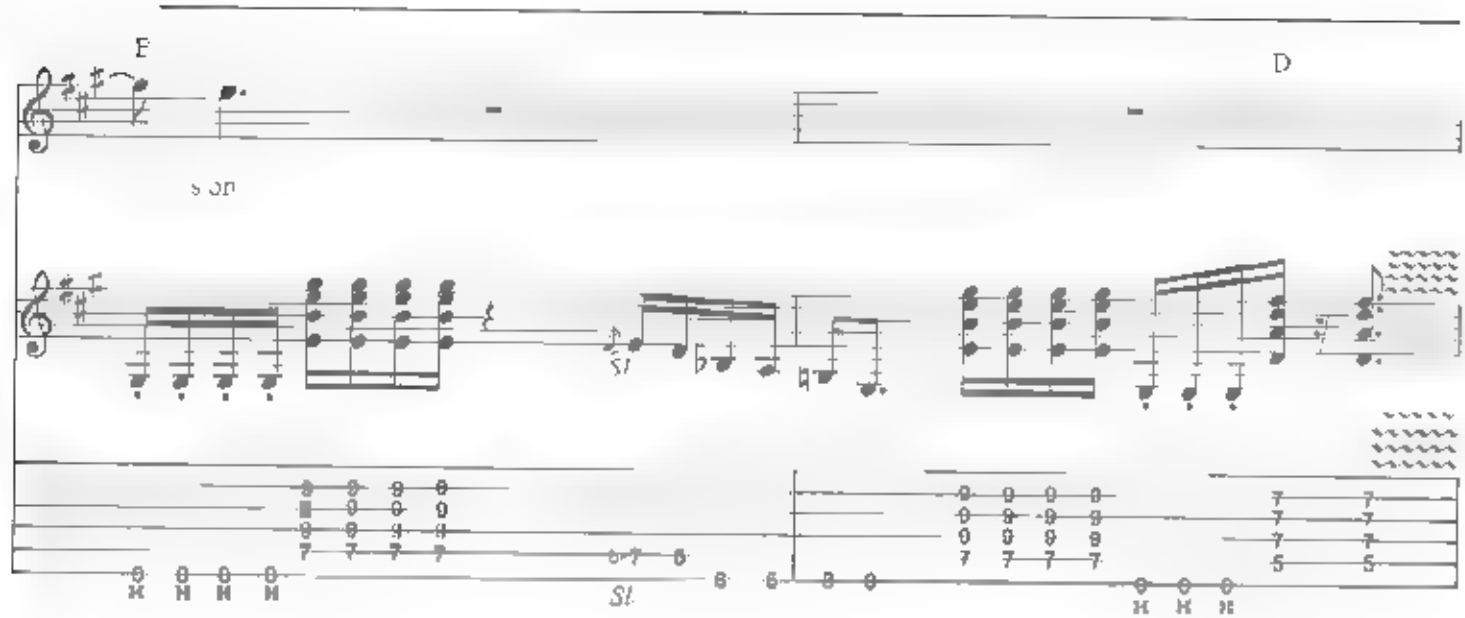
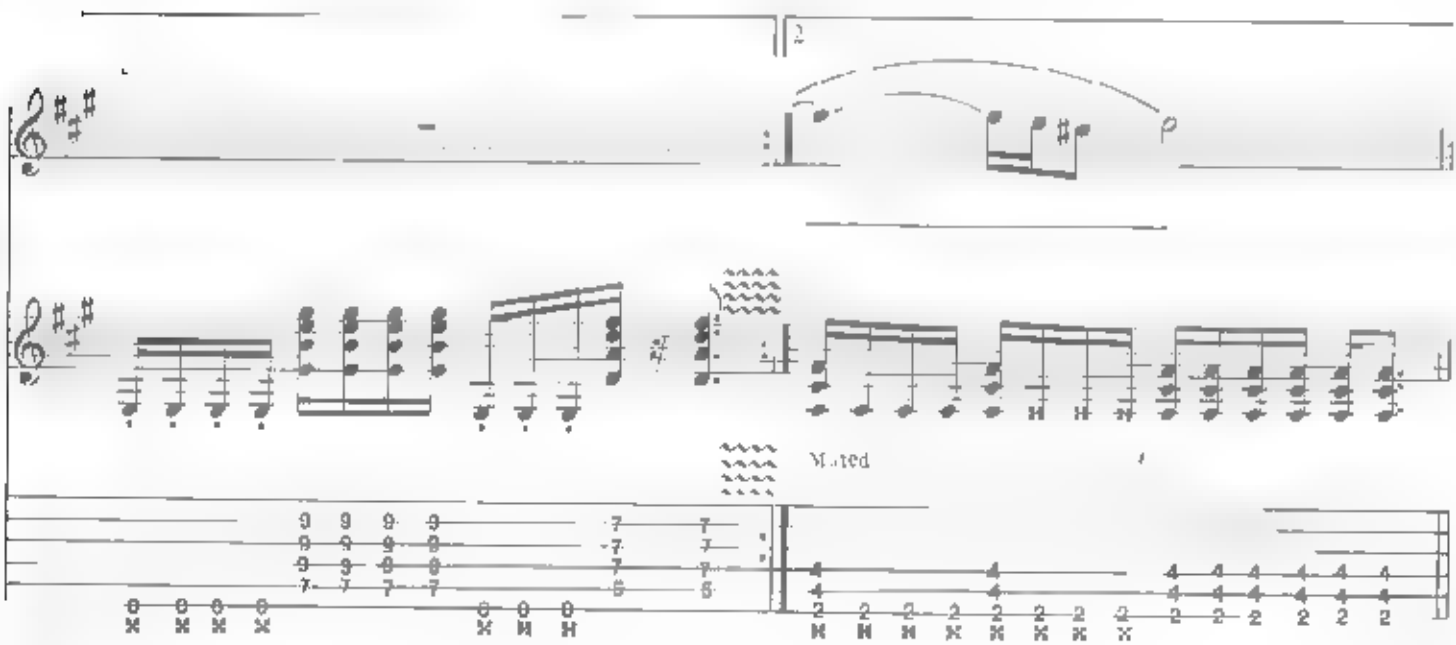

Chorus
F♯5
screams are loud but then he can't hear, (The)
Muted
1 3
night-mare shows his face then dis - ap - pears.
Muted
Fig. A
E D E D E D
To Coda
Ooh, vic tim of il - lu - sion' Ooh, vic - tim of il - lu -

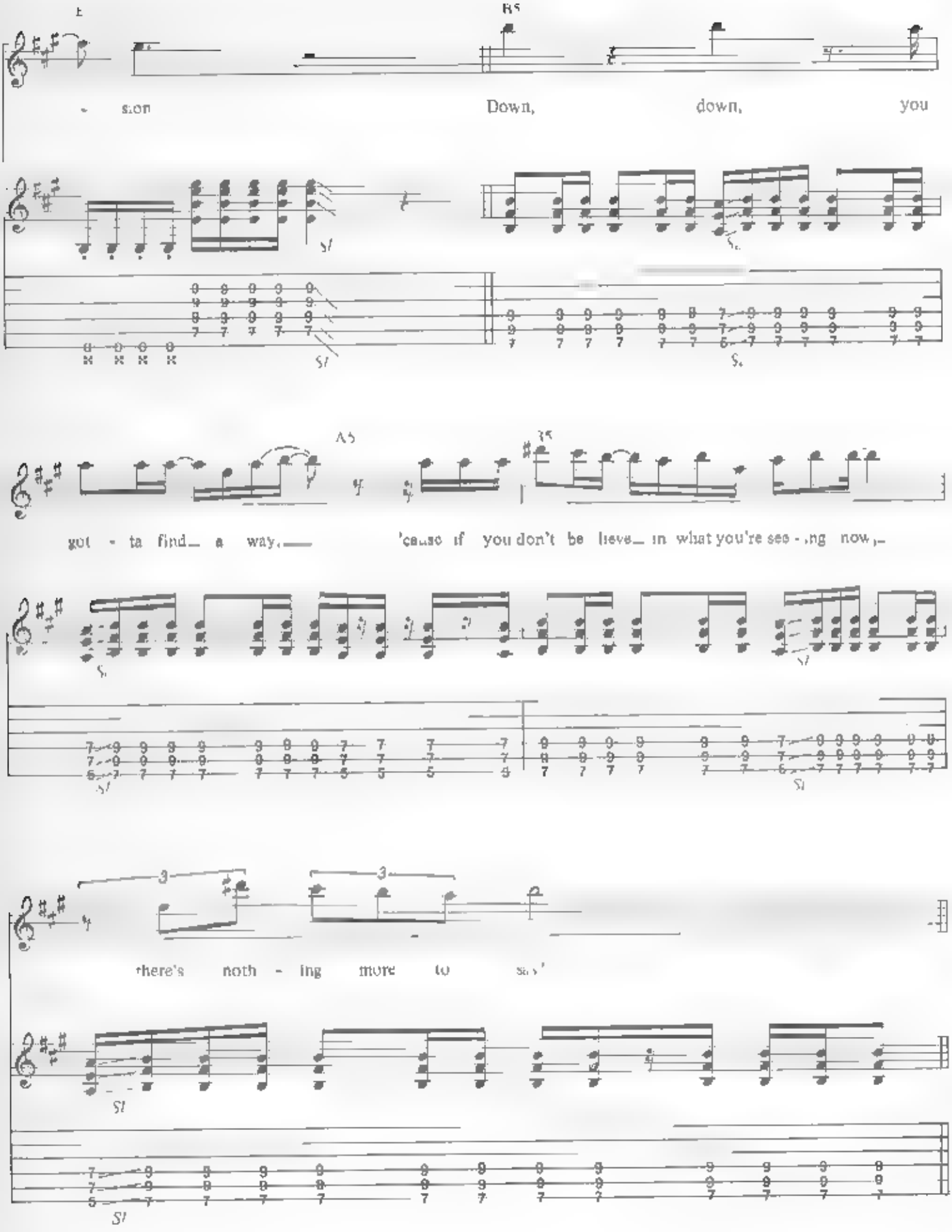

E
D
s on
Sl.
Sl.

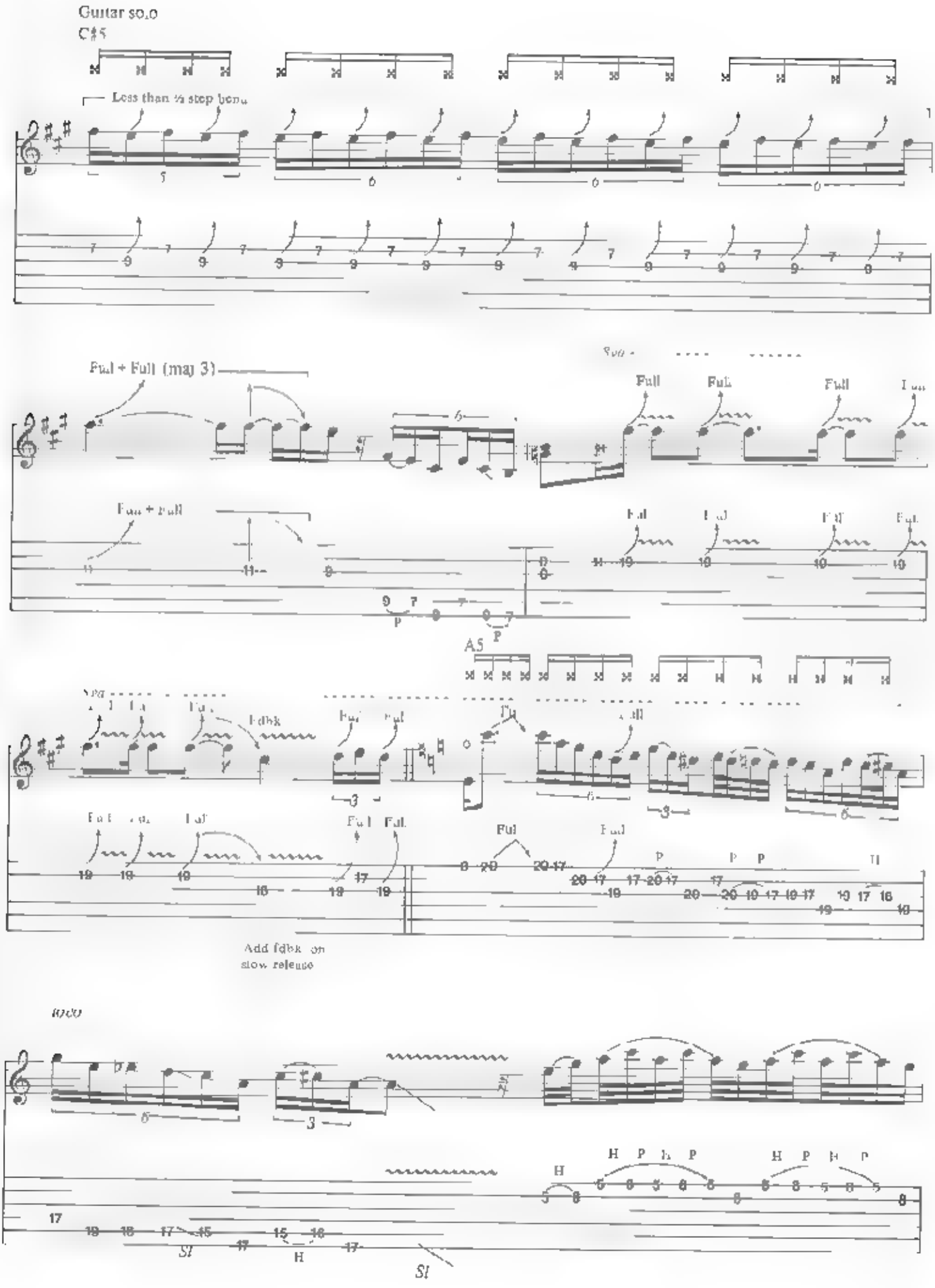

2
Muted

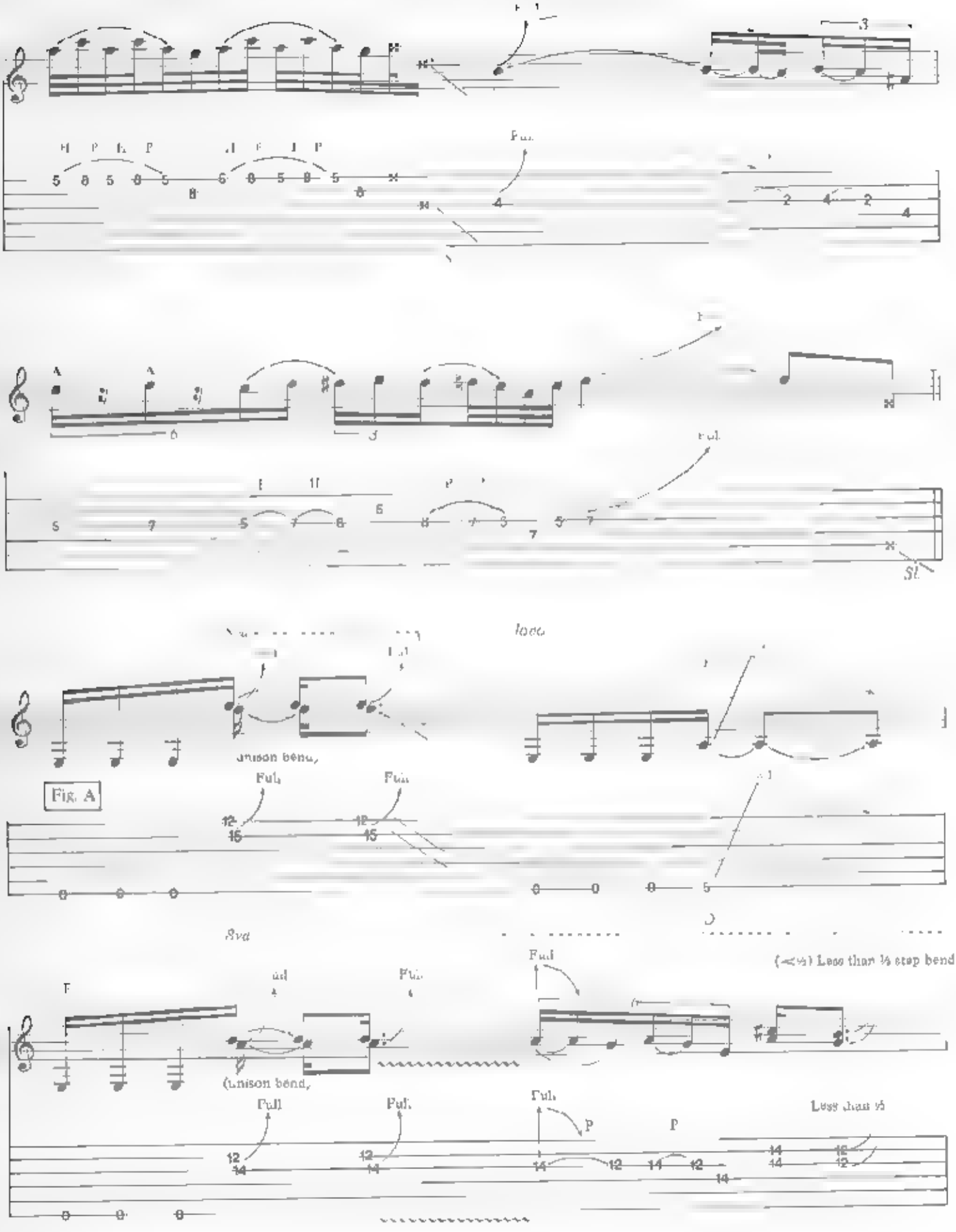
Chorus

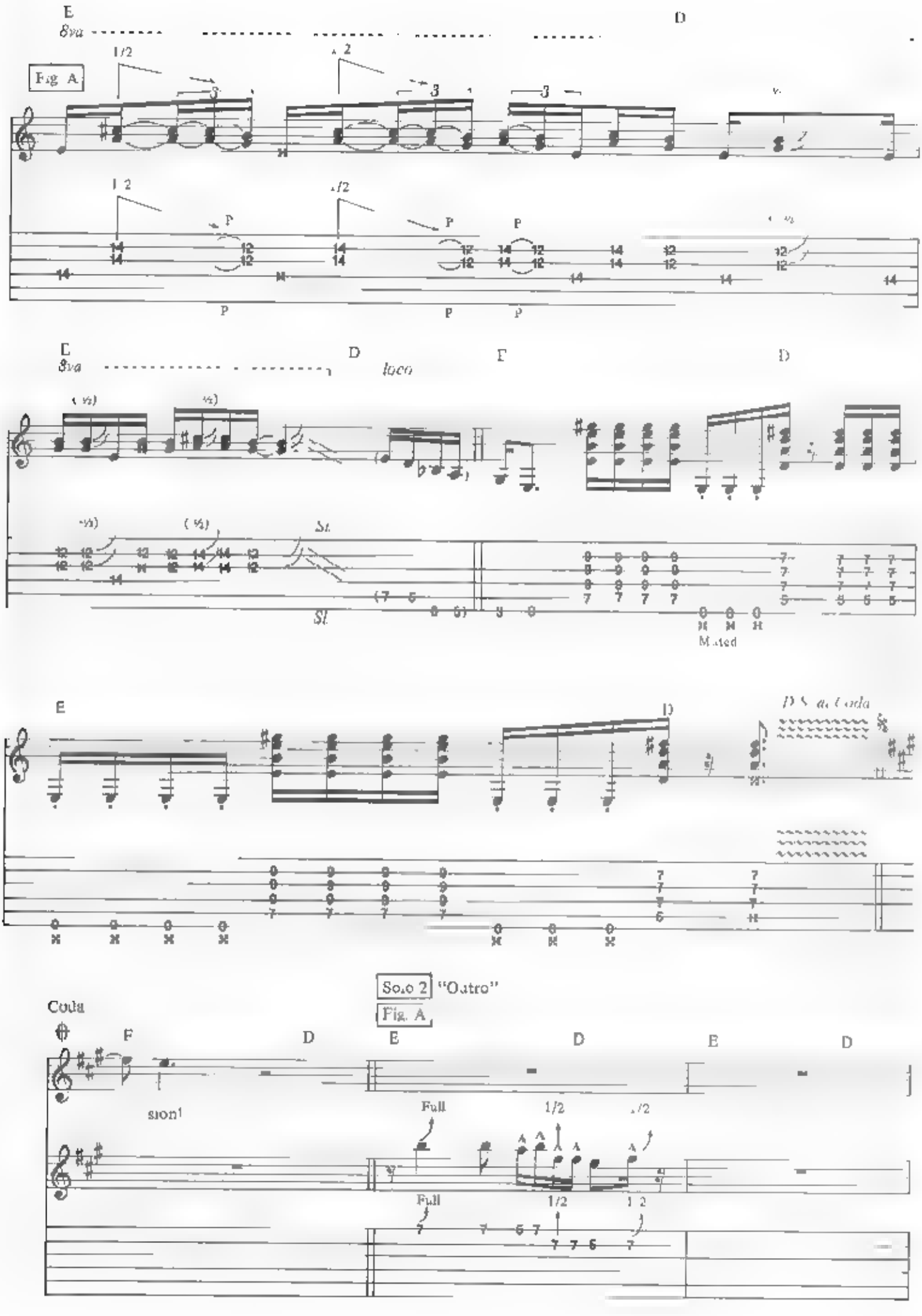
F.g. A

E
D
E
D
F
D
Ooh. vic - tim of _ f. - fu - sion
ooh, vic tim of _ f. - u


E
B5
- sion
Down,
down,
you
A5
E5
got - ta find a way,
'cause if you don't be lieve in what you're see - ing now,
there's noth - ing more to say


Guitar solo
C♯5
Less than ½ step bend
Full + Full (maj 3)
Full
Full + Full
A5
Fdbk
Add fdbk on slow release
Sl


Full
Sl.
loco
(unison bend)
Fig. A
Full
Full
Sva
Full
(unison bend)
Full
Full
Full
Less than ½ step bend
Less than ½


E
8va
D
Fig. A
1/2
P
E
8va
D
loco
Г
D
St.
Muted
E
D
D.S. al Coda
Solo 2 "Outro"
Fig. A
Coda
F
D
E
D
E
D
sion!
Full
1/2
Full
1/2

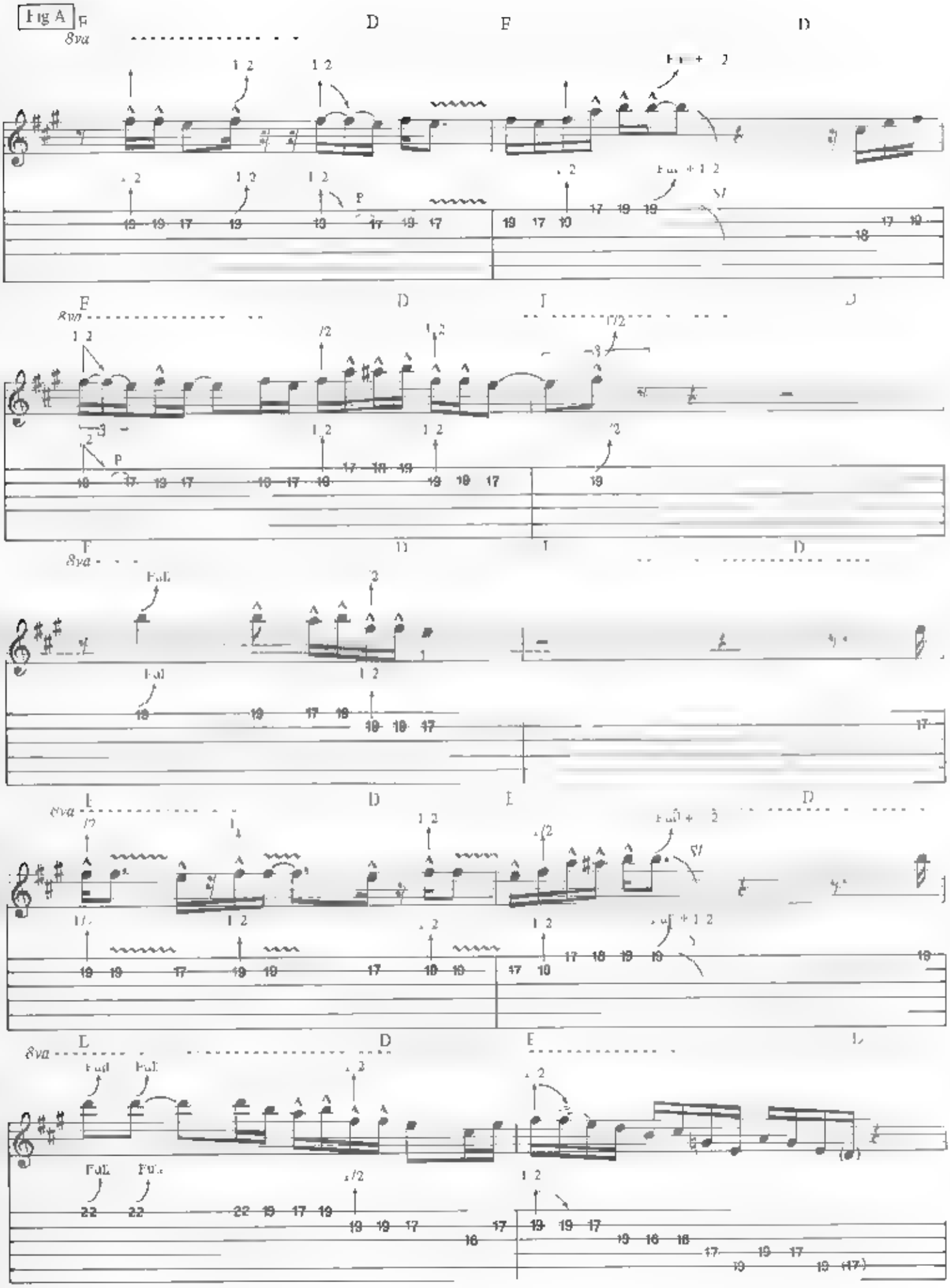
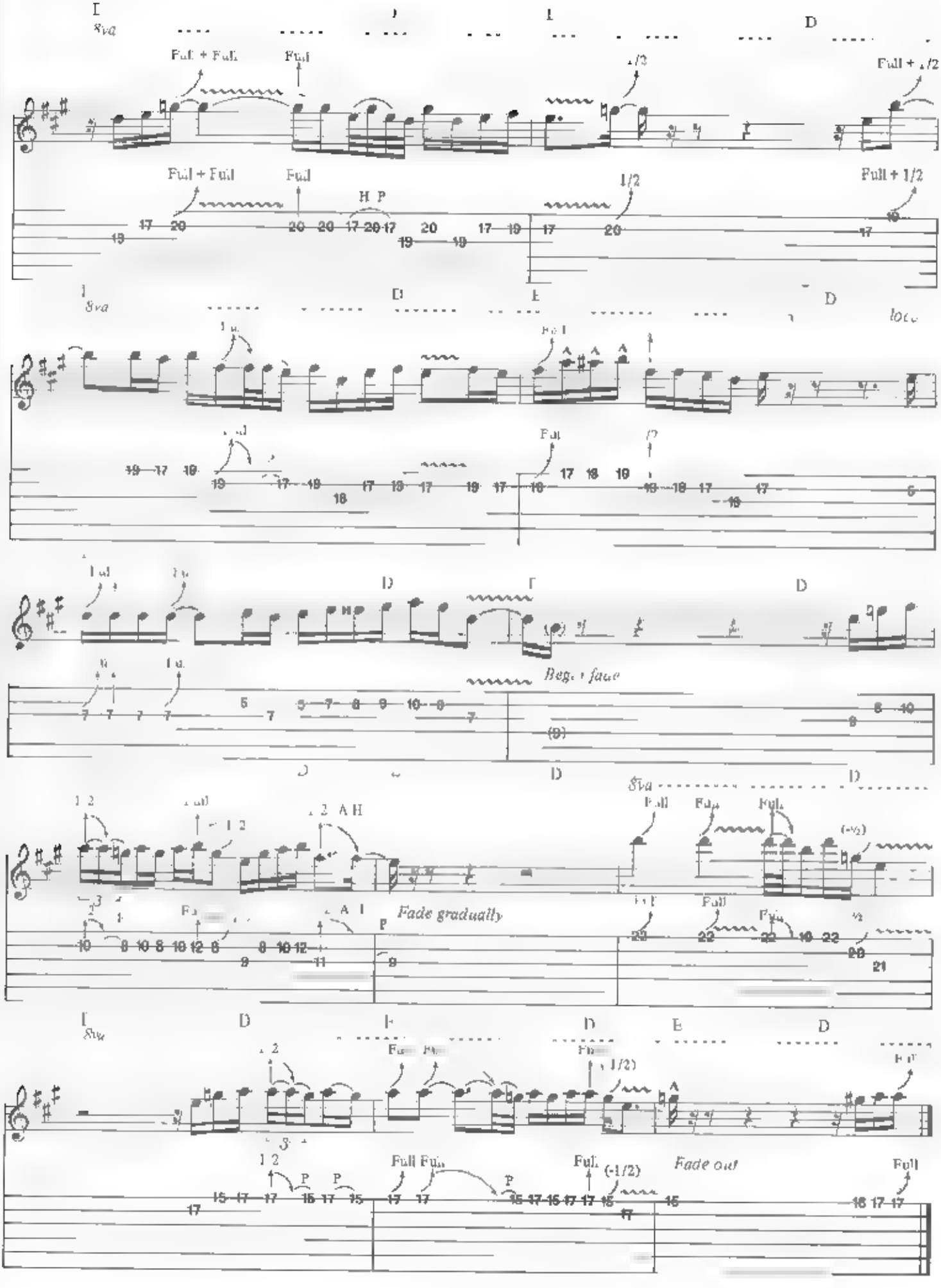
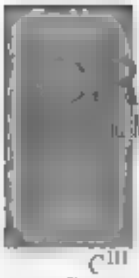


Fig A
8va
Full
P


Full + Full
Full
1/2
Full + 1/2
H P
Begin fade
Fade gradually
Fade out
(-1/2)

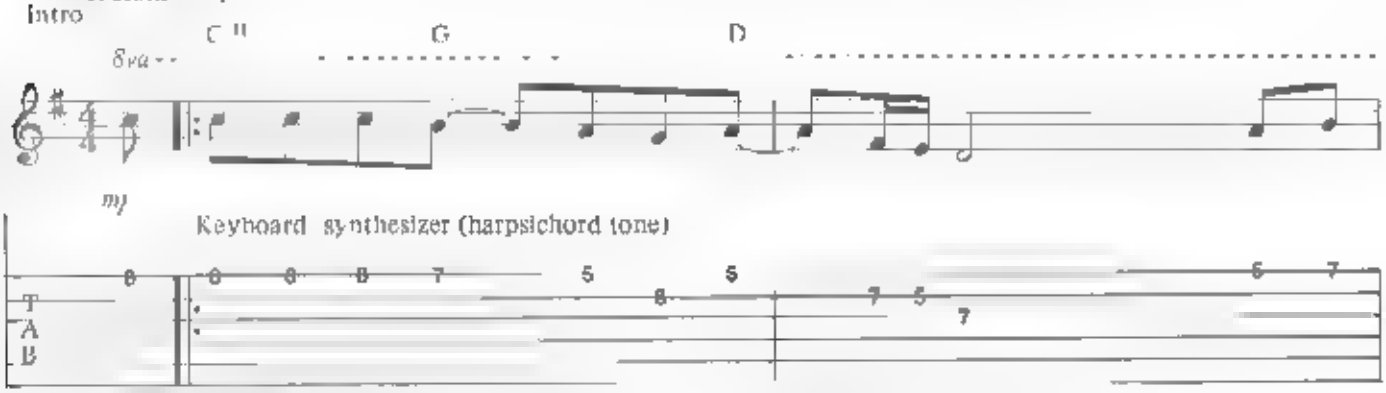
RY FOR THE NATIONS

Music by Michael Schenker and Gary Barden

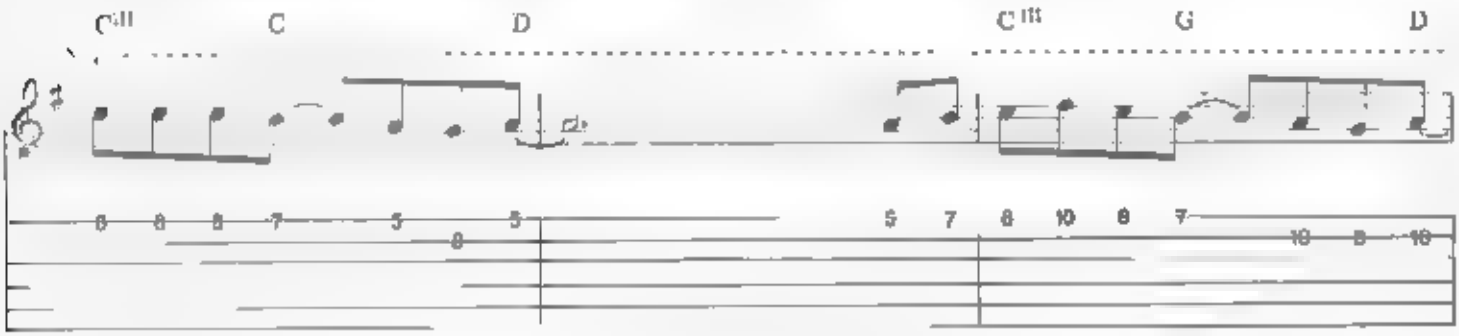


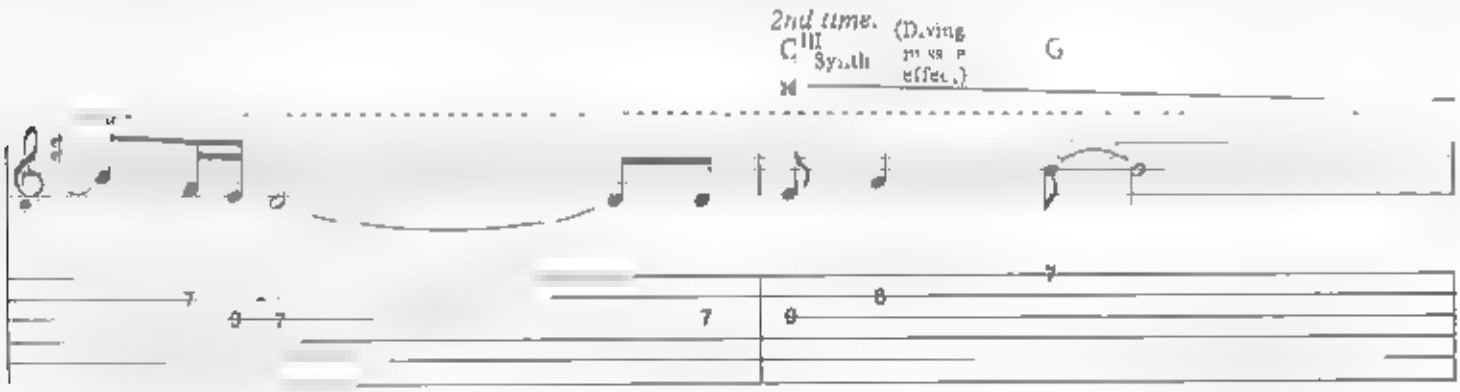
Medium tempo

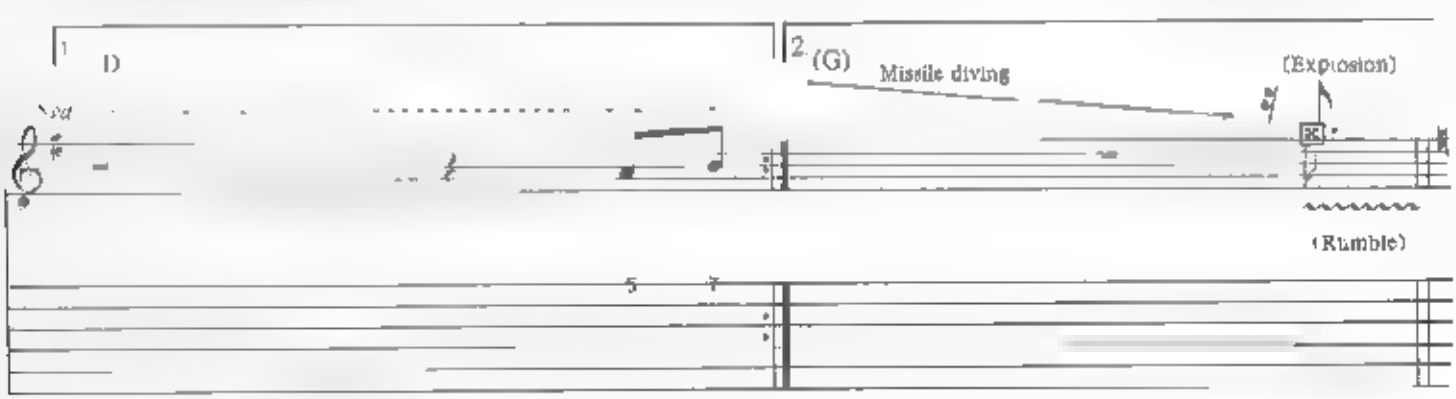
Intro



Note: Keyboard part adapted for guitar—use clean tone with octave divider to simulate synth tone







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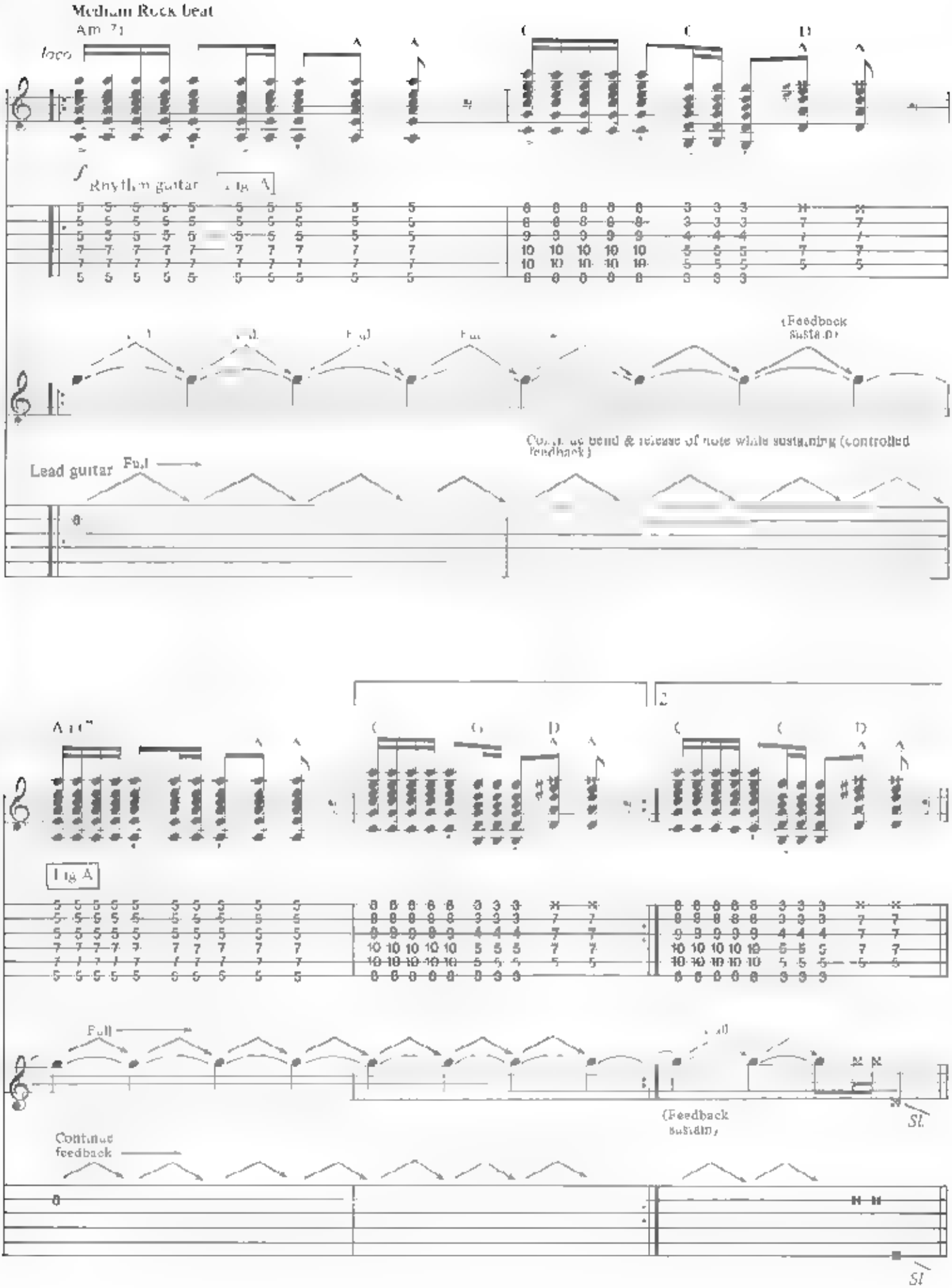
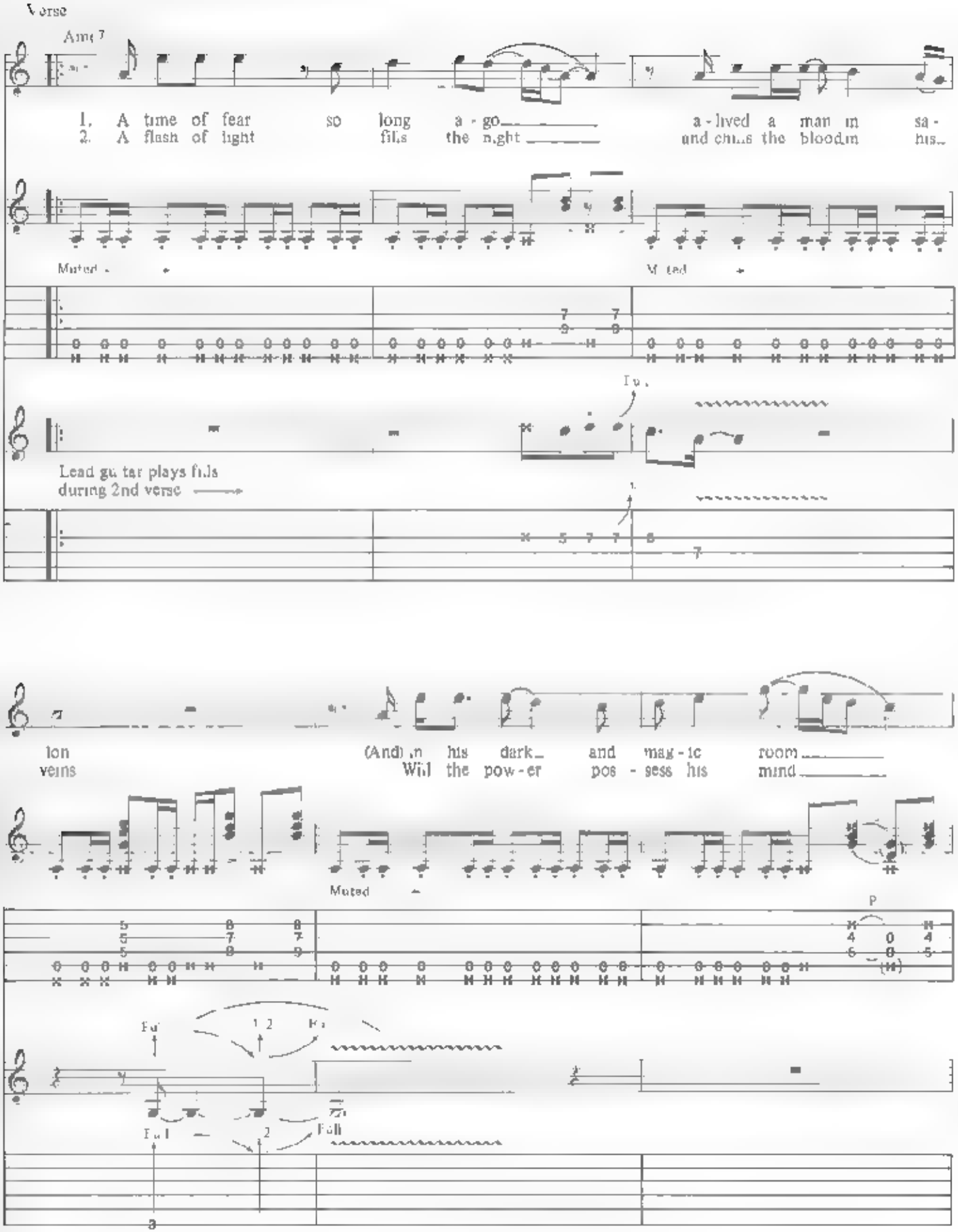
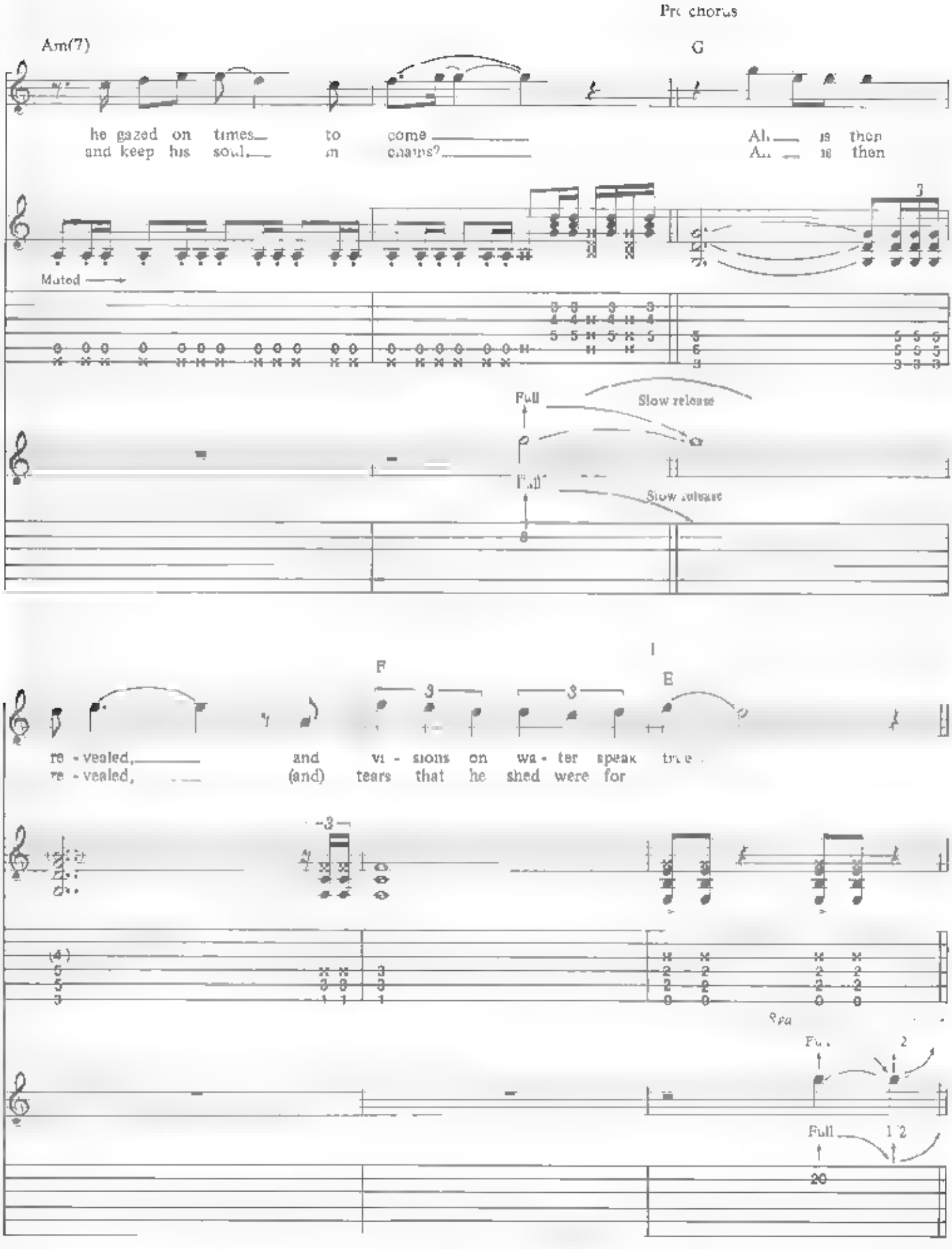
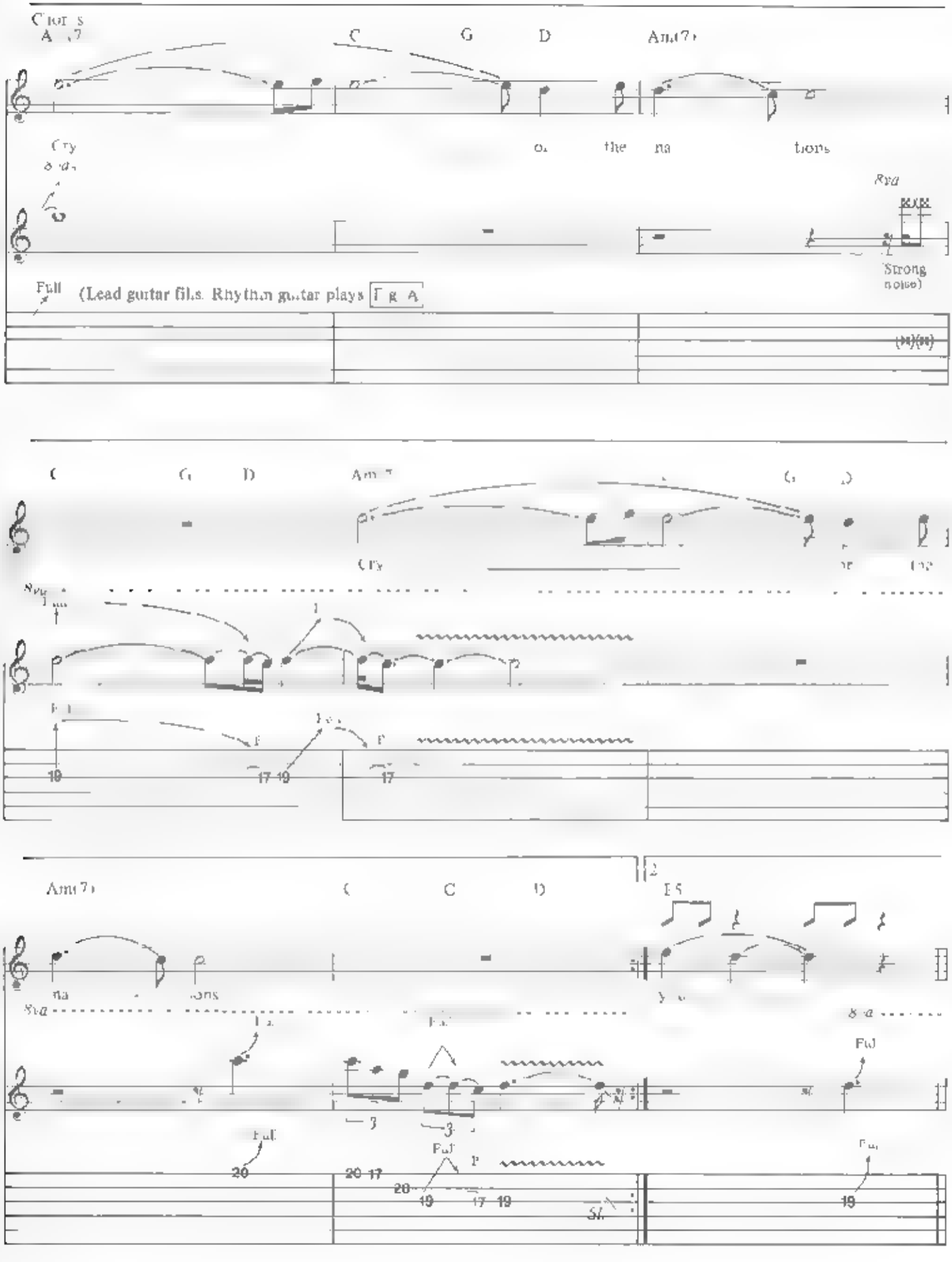
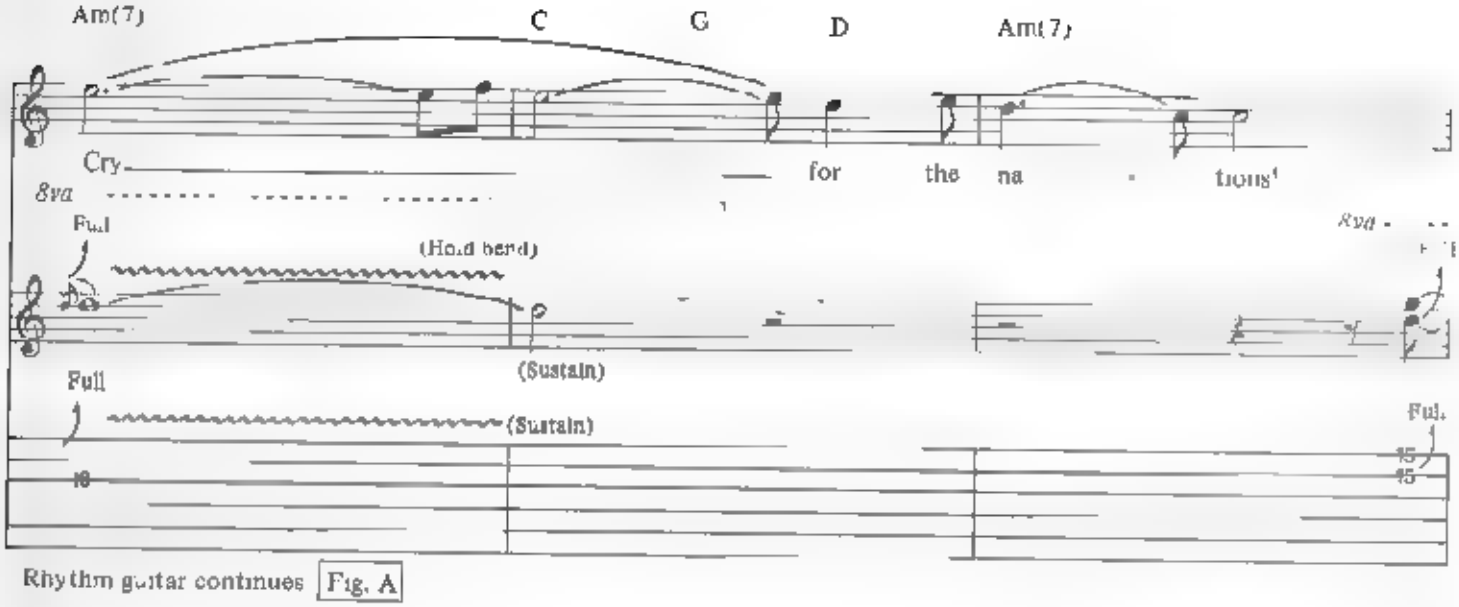

Medium Rock beat
Am
C
D
loco
Rhythm guitar
Fig A
(Feedback sustain)
Lead guitar
Full
Fig A
Full
(Feedback sustain)
Continue feedback


Verse
Am(7
1. A time of fear so long a - go a - lived a man in sa -
2. A flash of light fills the night and chills the blood in his
Muted
Muted
Lead guitar plays fills
during 2nd verse
tion
veins
(And) in his dark and mag - ic room
Will the pow - er pos - sess his mind
Muted
P
Full
1 2
Full
Full
2
3

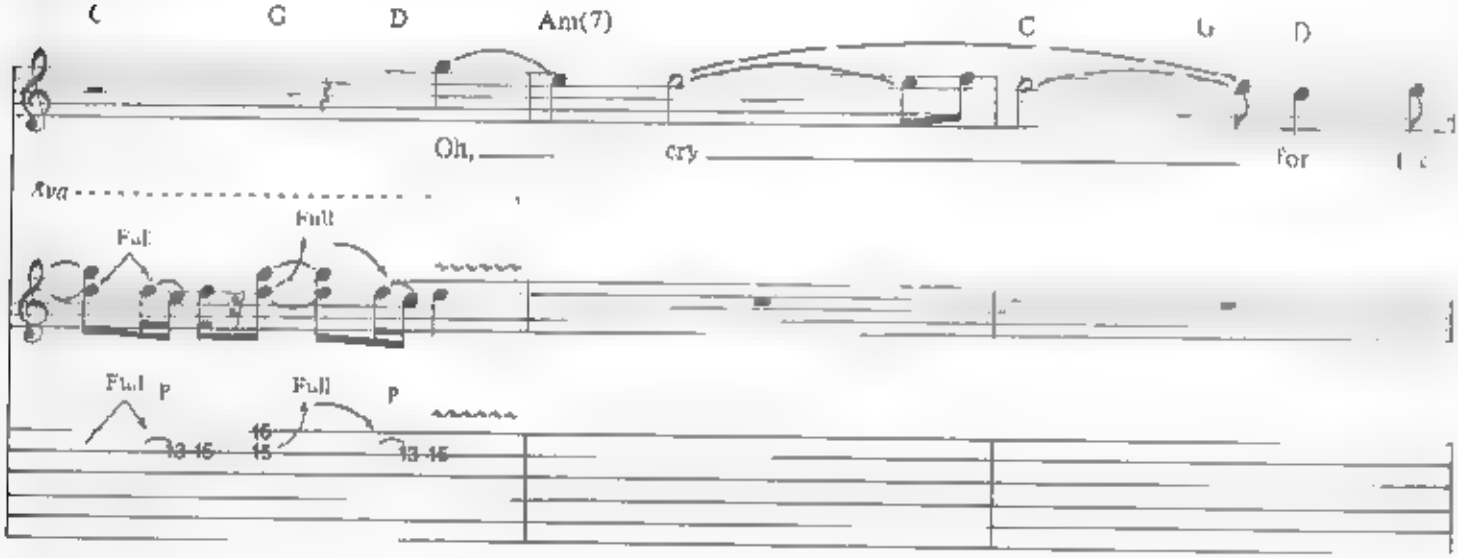

Pre chorus
Am(7)
G
he gazed on times to come
and keep his soul in chains?
Ah is then
Ah is then
Muted
Full
Slow release
Full
Slow release
F
E
re - vealed,
re - vealed,
and
(and)
vi - sions on wa - ter speak
tears that he shed were for
Full
Full

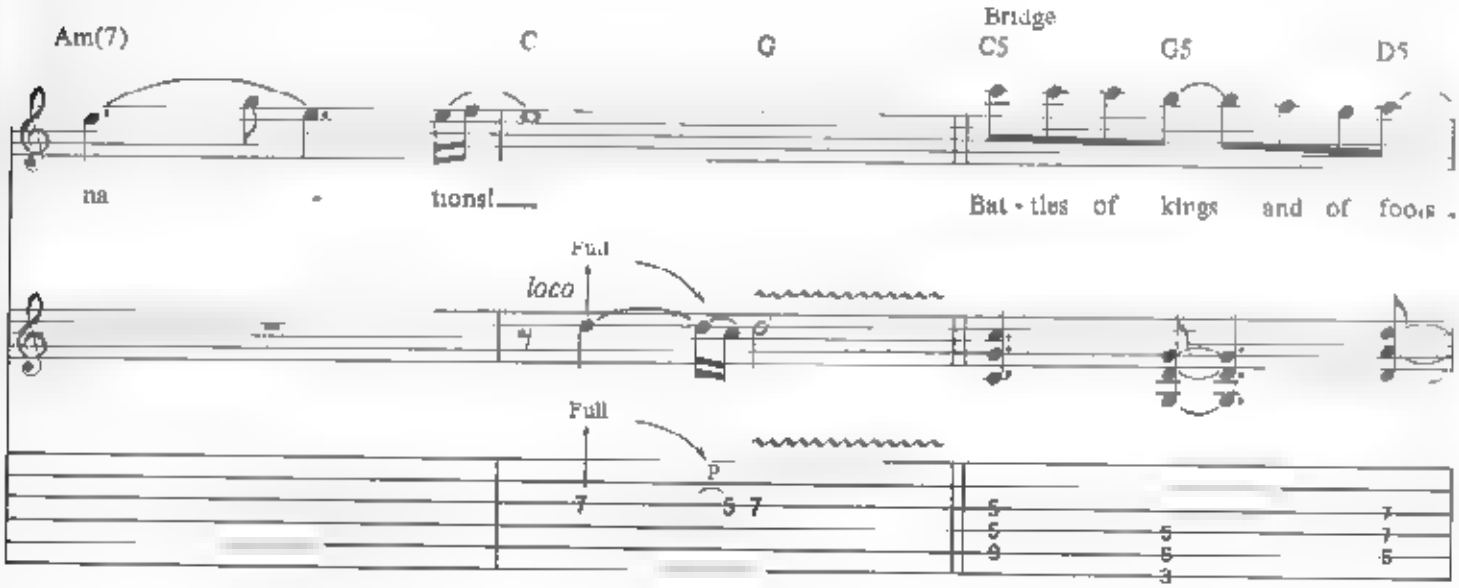

C
G
D
Am(7)
Cry
the
na
tions
8va
Strong noise)
Full
(Lead guitar fills. Rhythm guitar plays
Fig. A
Am(7)
C
D
E5
Full
20
20 17
20
19
17 19
19

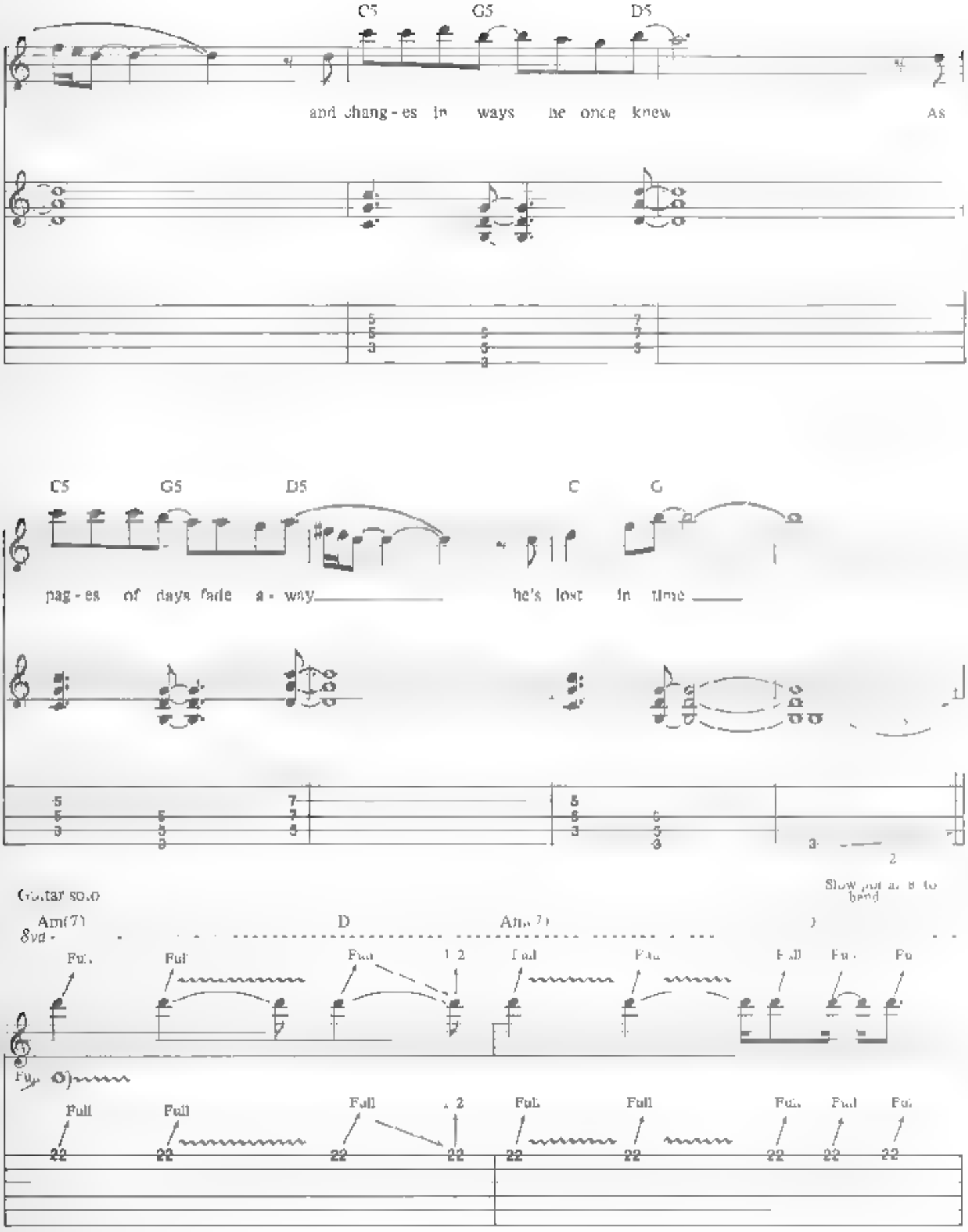
Chorus No 2

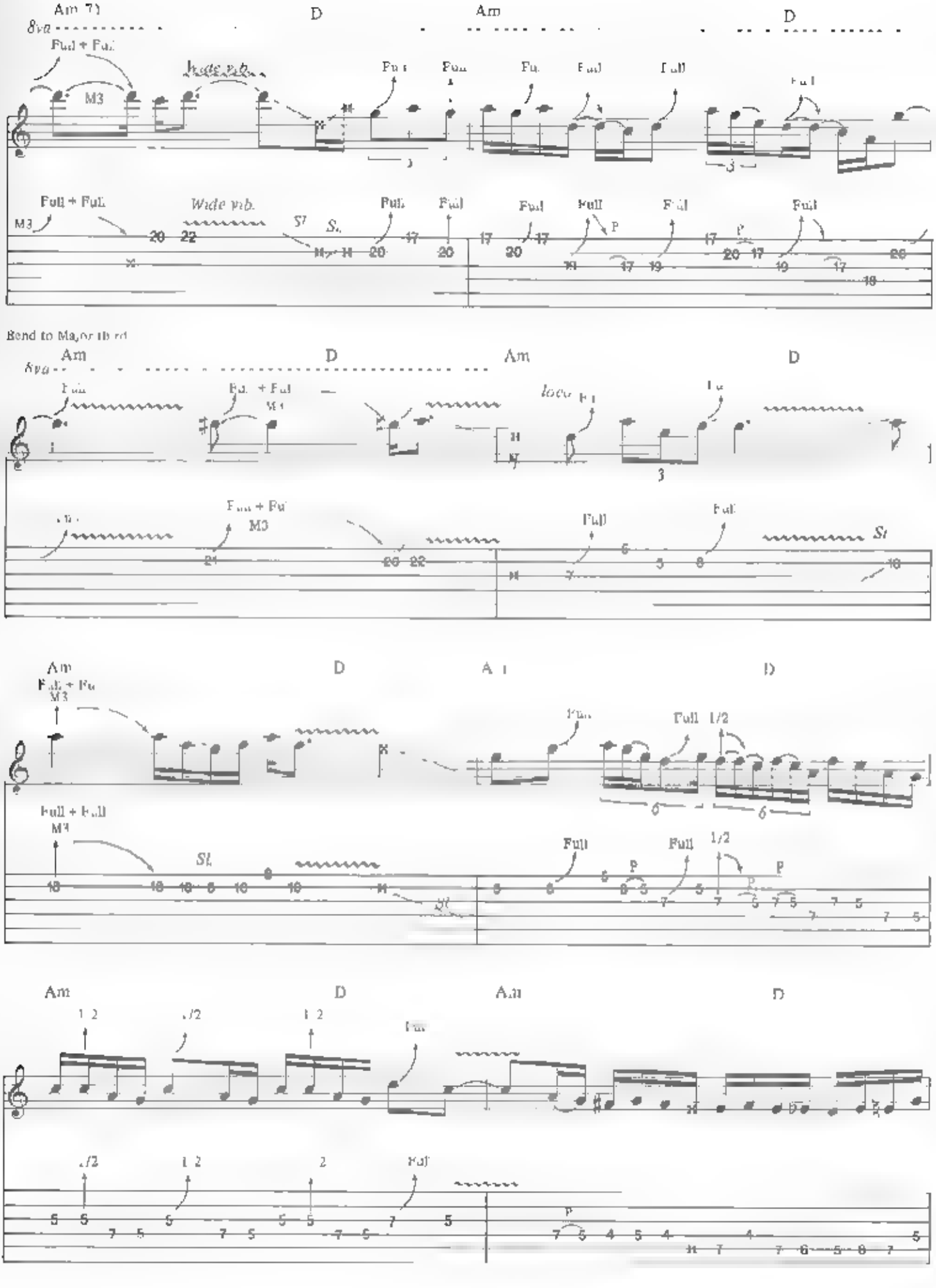


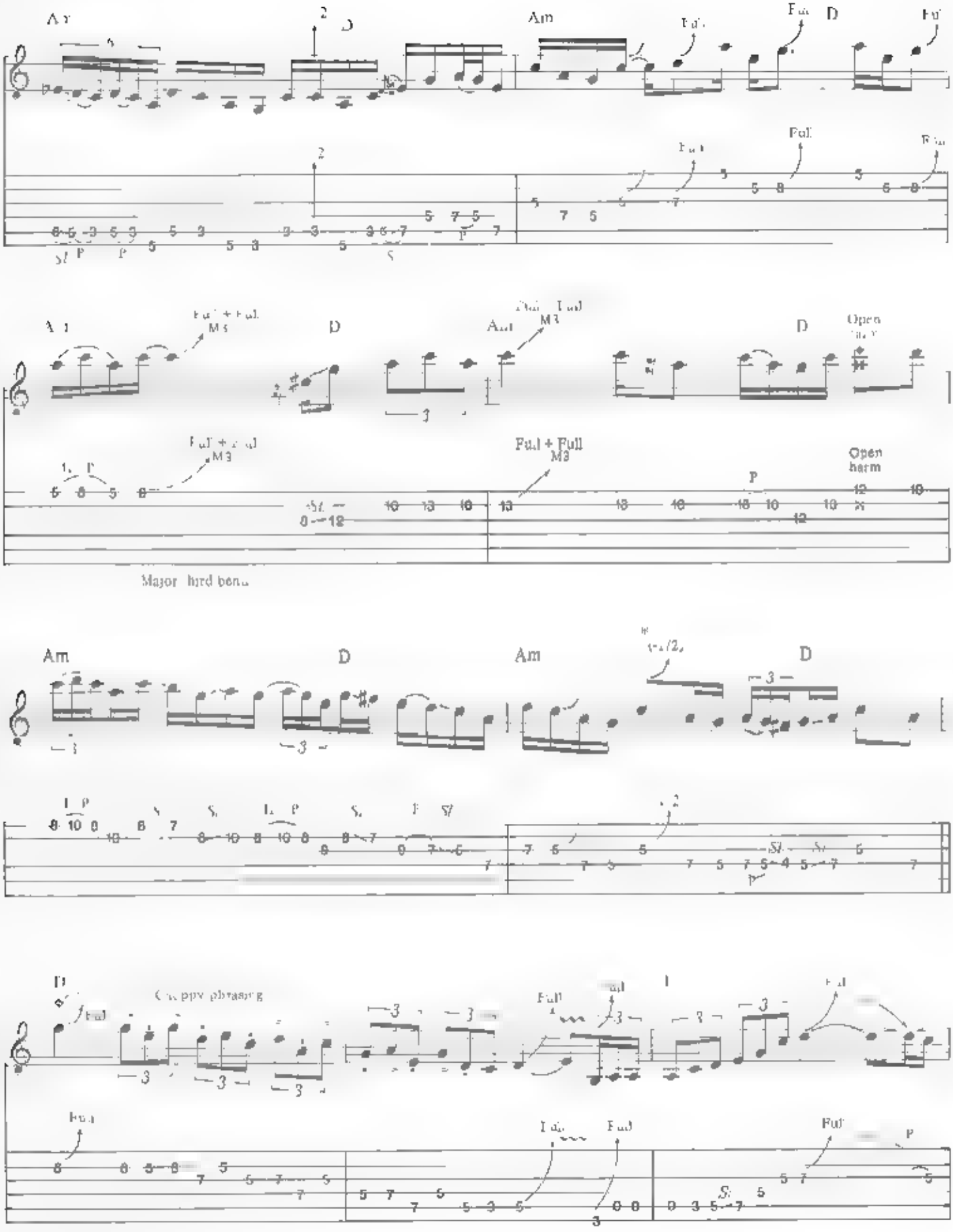
Rhythm guitar continues Fig. A



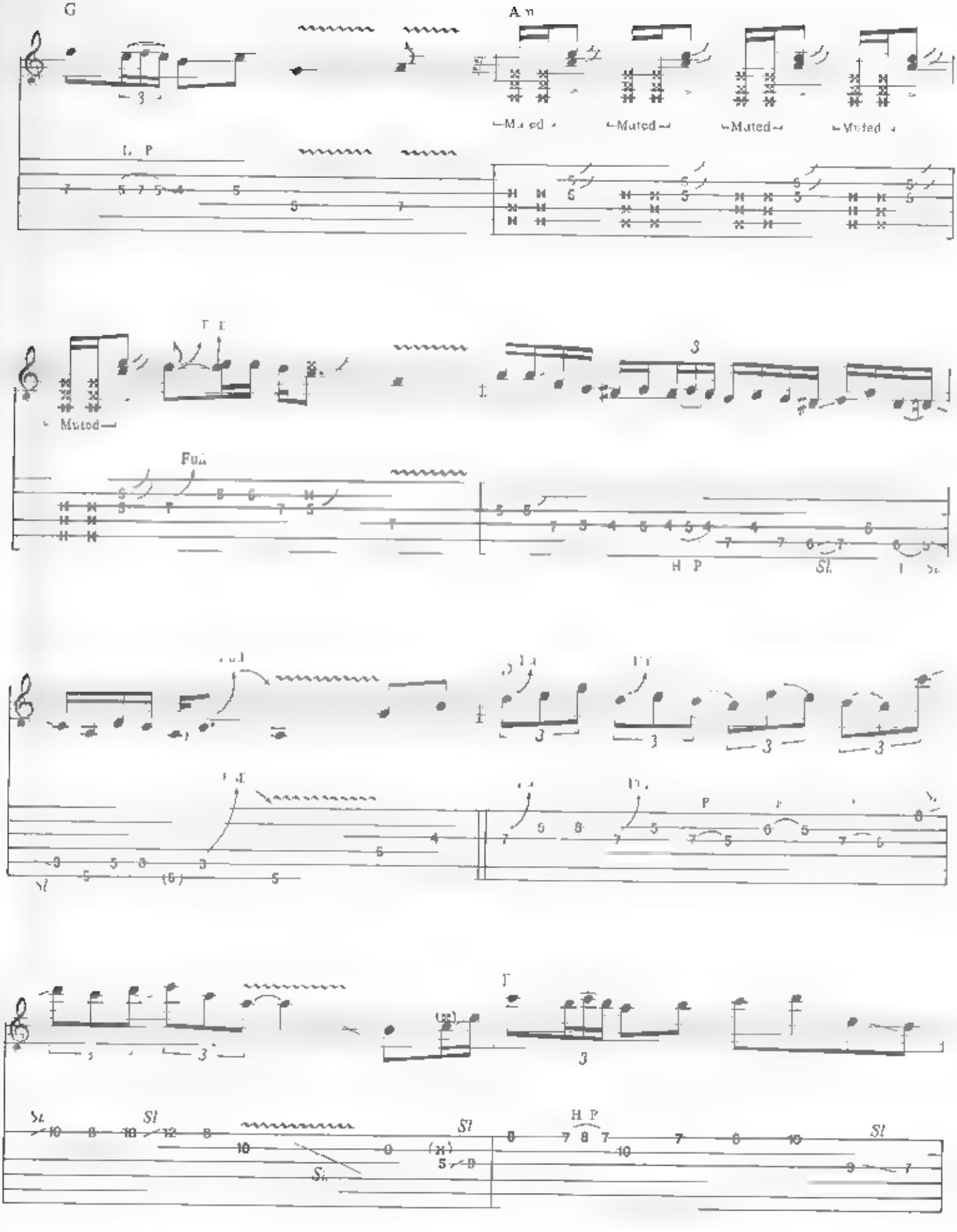


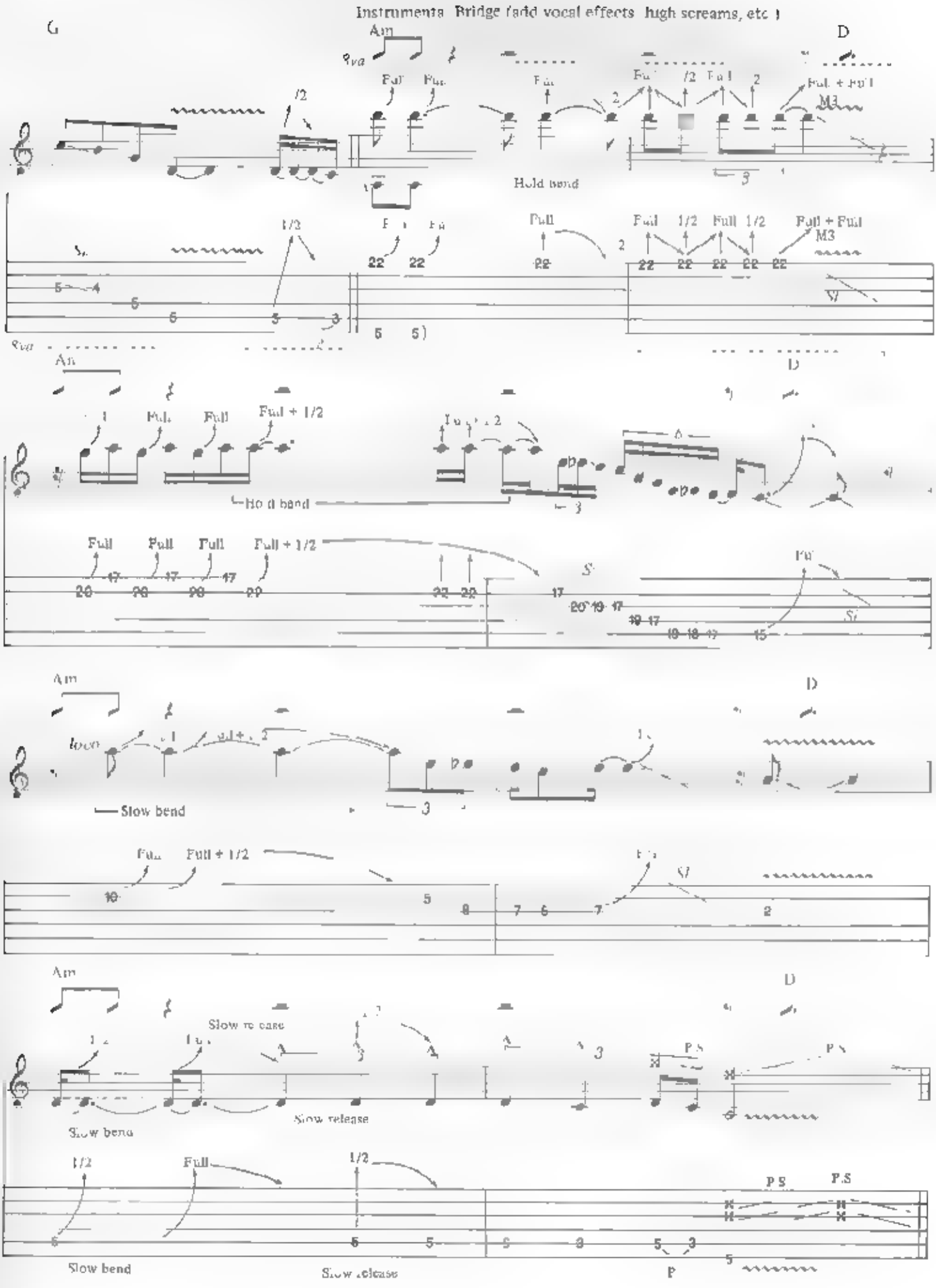

C5
G5
D5
and chang - es in ways he once knew
As
C5
G5
D5
C
G
pag - es of days fade a - way
he's lost in time
Guitar solo
Am(7)
D
Am(7)
8va
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Slow portamento bend


Am 7)
D
Am
D
8va
Full + Full
M3
Wide vib.
Full
Sl
Bend to Major third
Am
D
Am
D
loco
Full + Full
M3
Full
Sl
Am
D
Am
D
Full + Full
M3
Full
1/2
Sl
Am
D
Am
D
1/2
Full
P

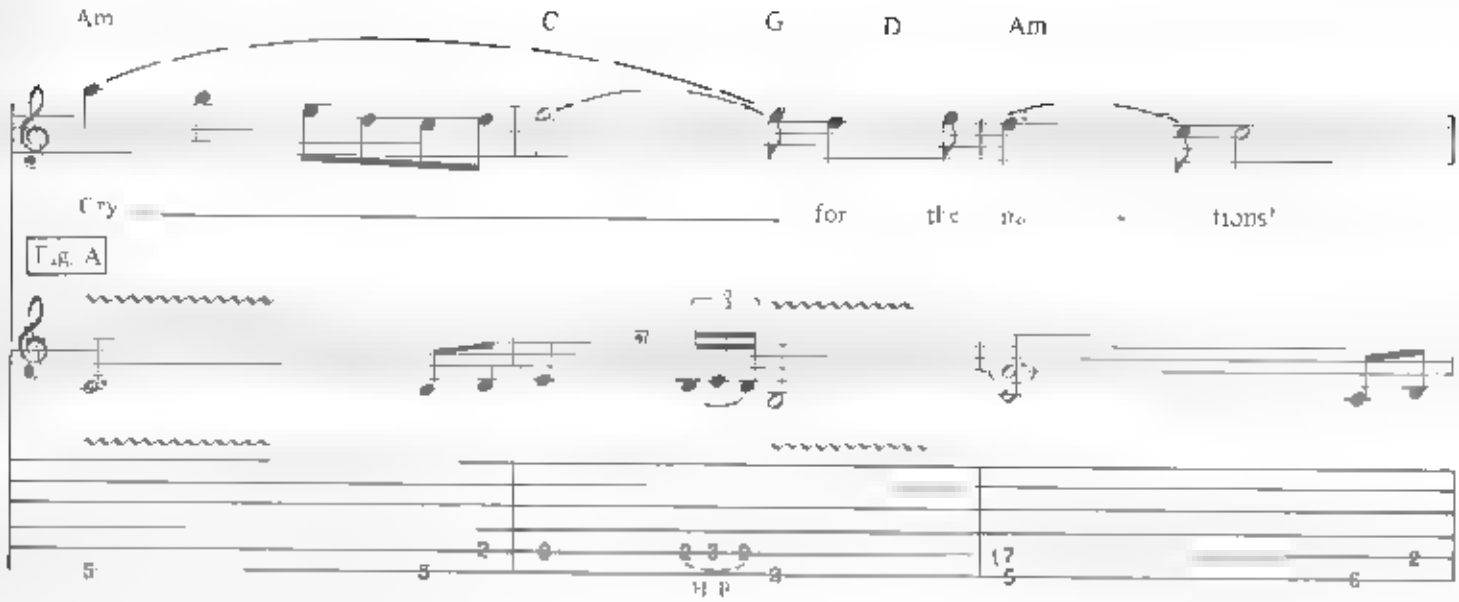


* Note: Slightly less than a semitone bend

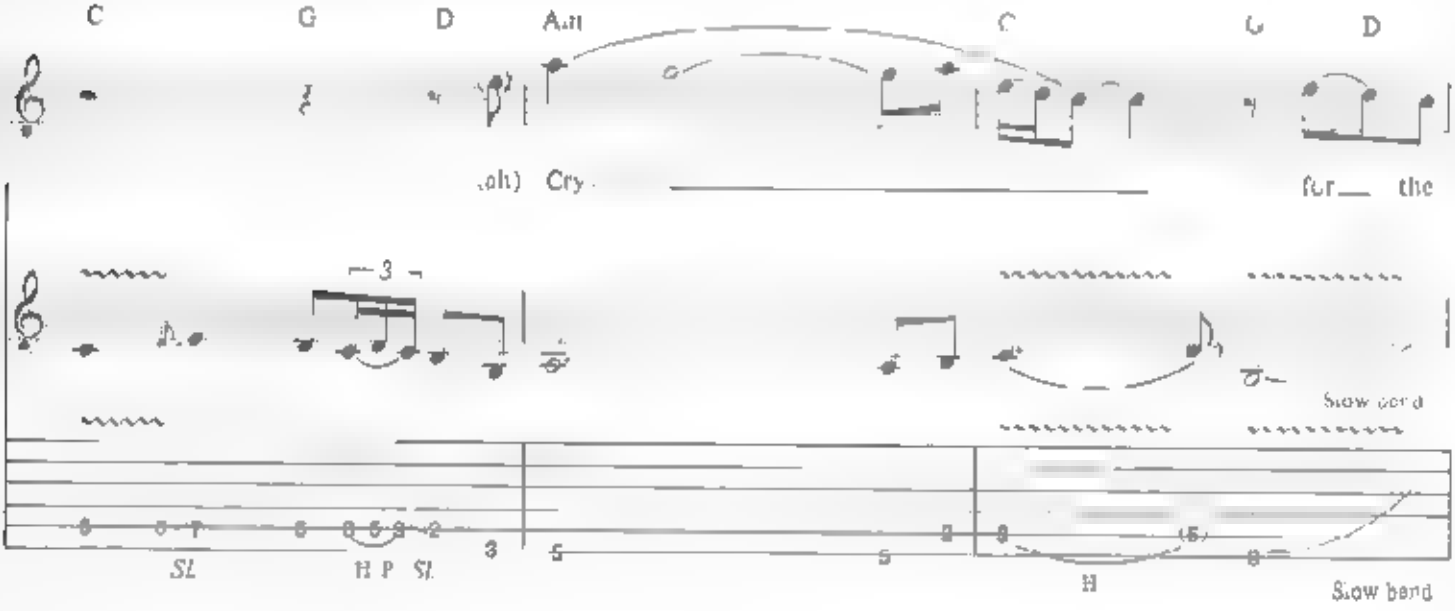

G
Am
Muted
Muted
Muted
Muted
H P
Muted
Full
H P
Sl.

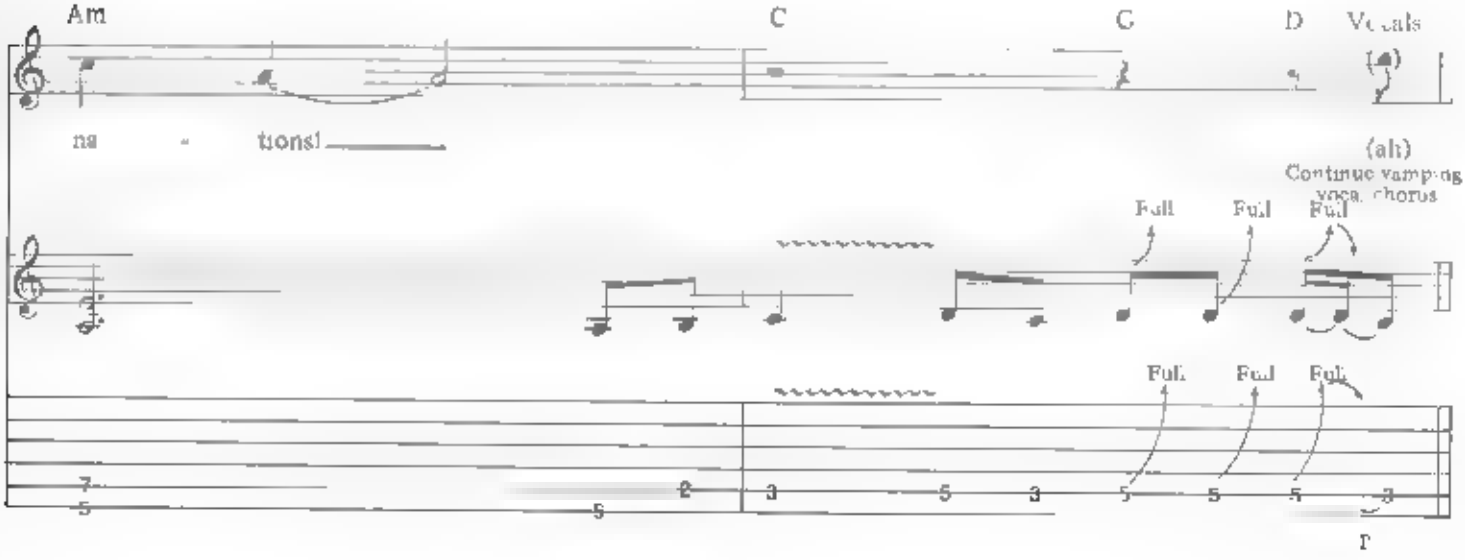

Instrumental Bridge (add vocal effects, high screams, etc.)
G
Am
D
Hold bend
Full
Full + 1/2
Full + Full
M3
Slow bend
Slow release
P.S.
1/2

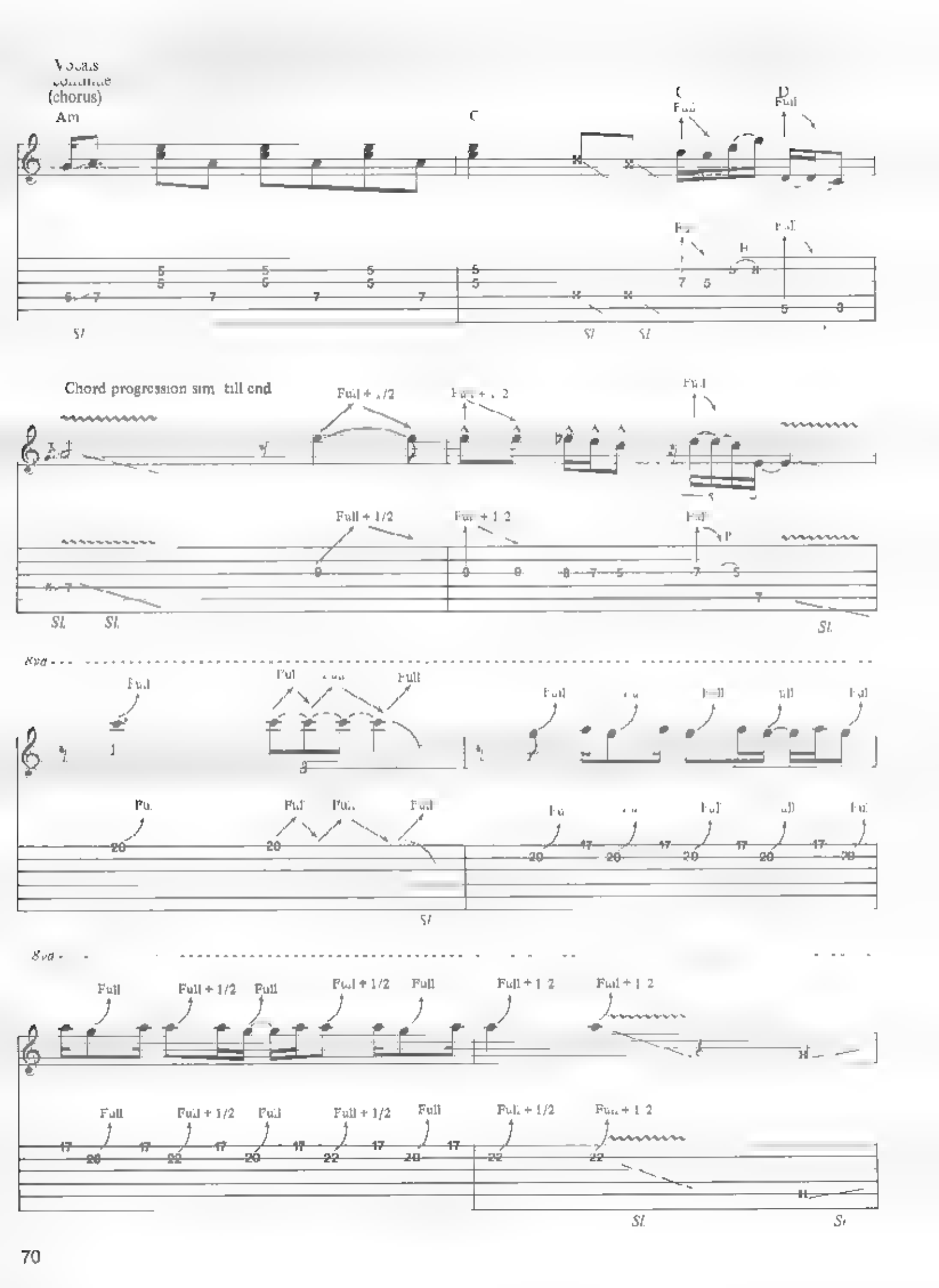
"Outro" (Outchorus)

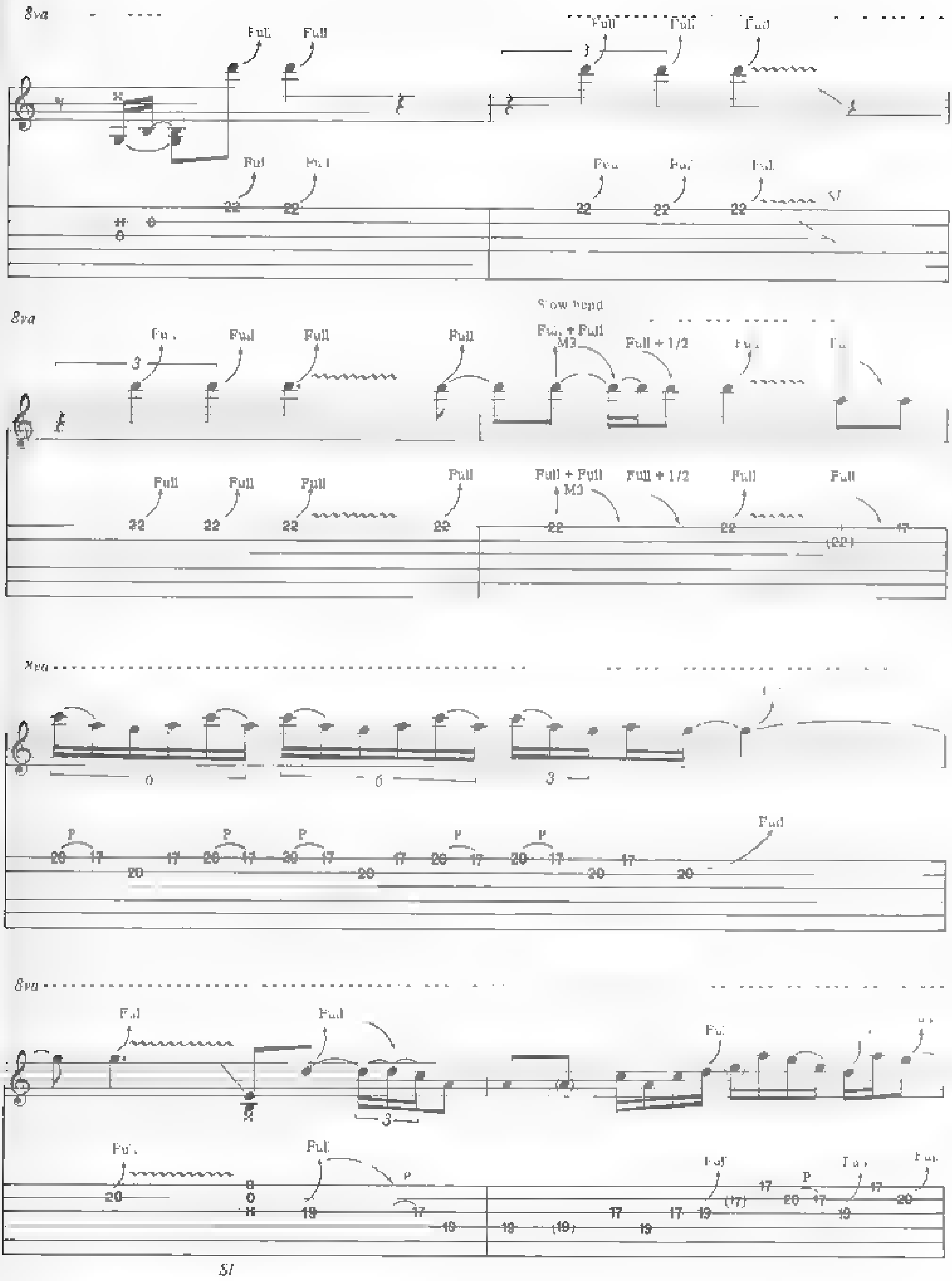


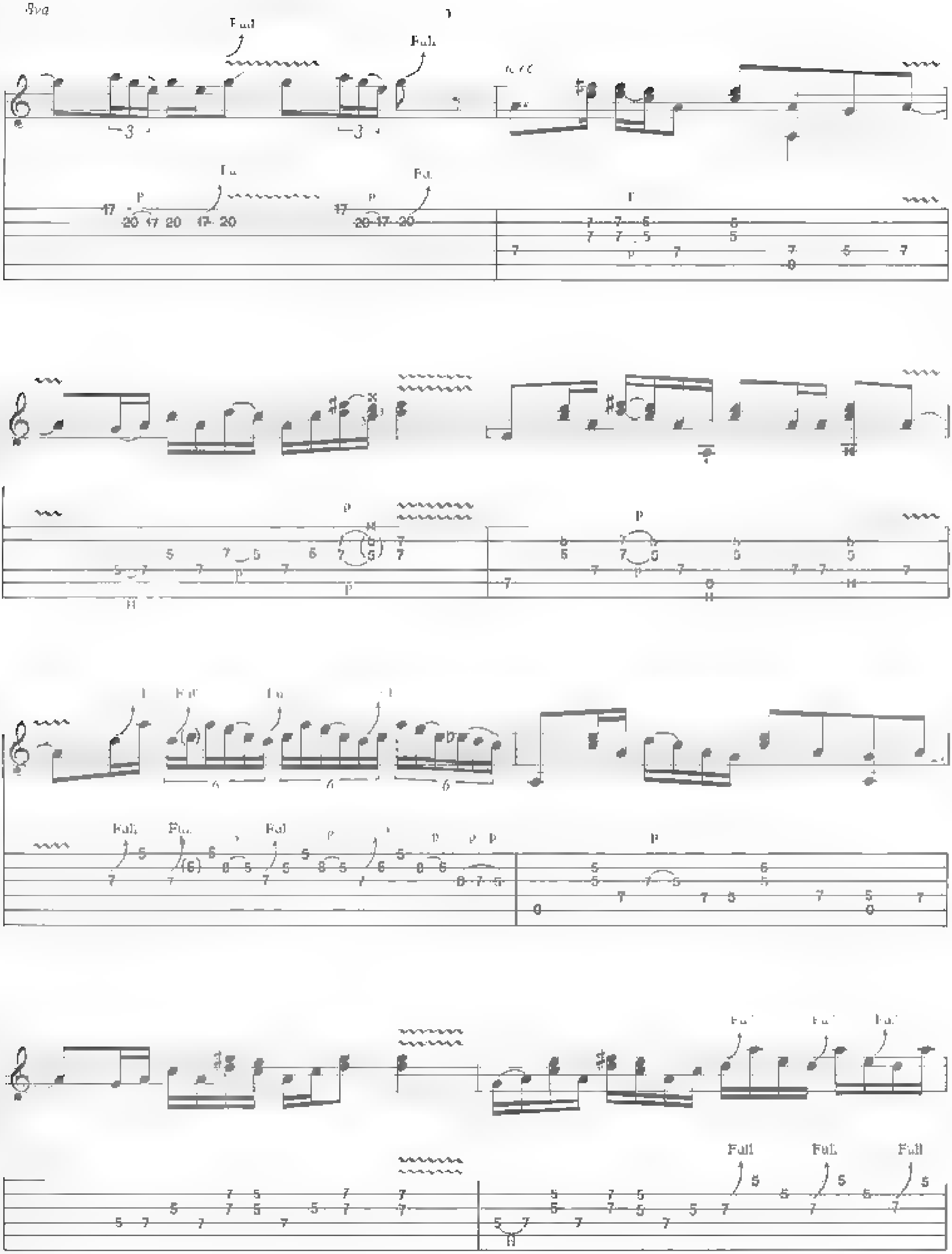
(Guitar solo continues behind vocal repr se)

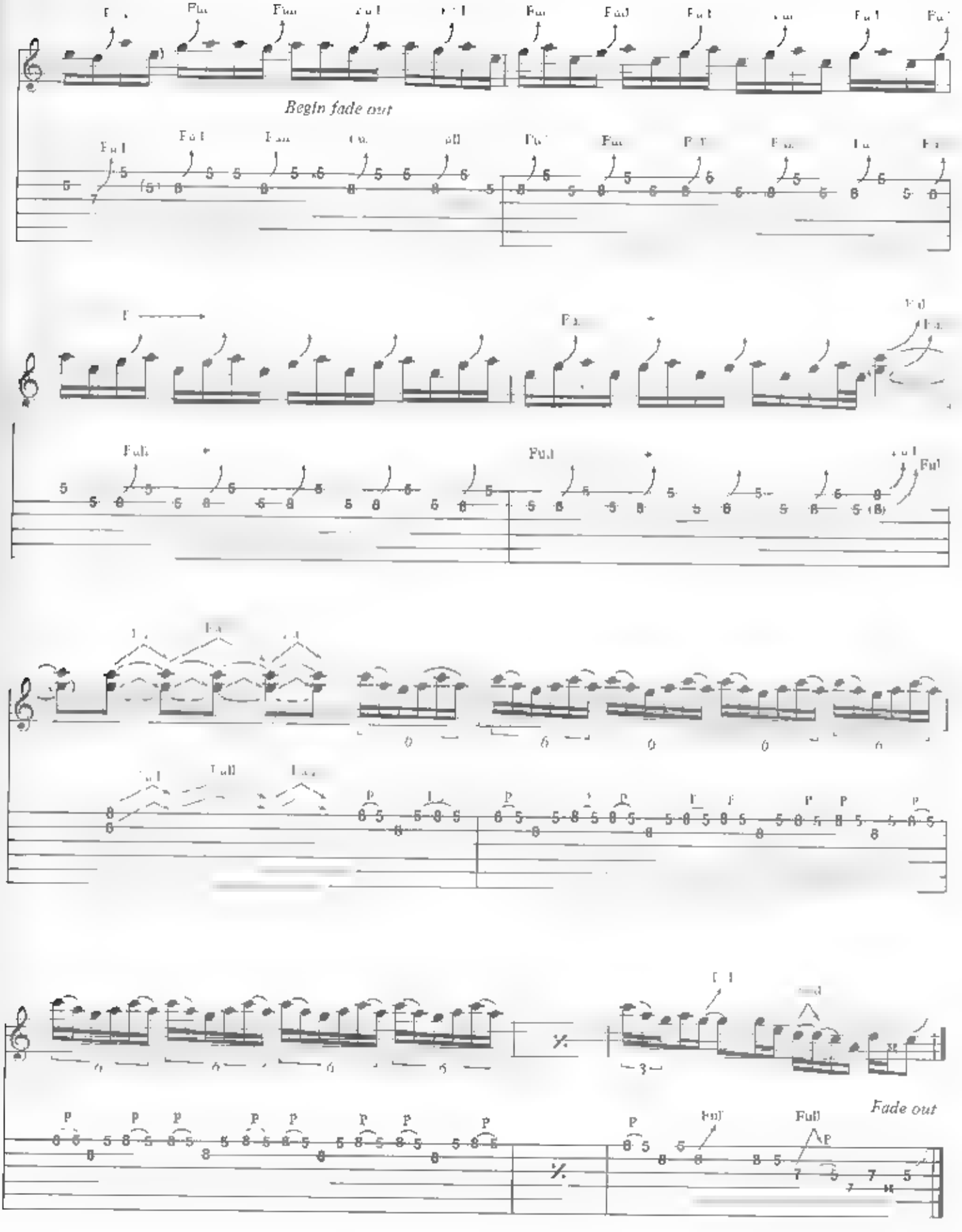





Vocals continue (chorus)
Am
C
D
Full
Chord progression sim. till end
Full + 1/2
Sl.
8va

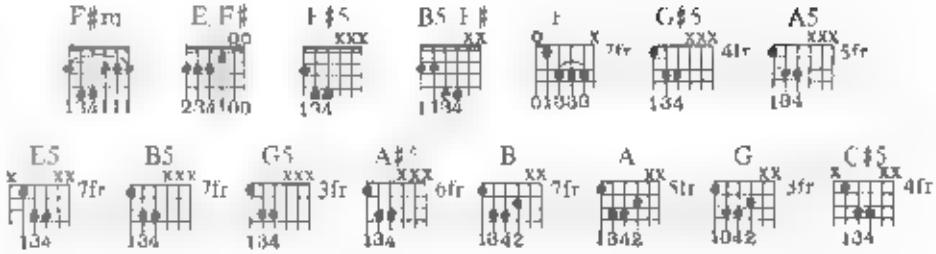

8va
Full
Slow bend
Full + Full
M3
Full + 1/2
P
Sl


8va
Full
Full
Full
Full
Full
Full


Begin fade out
Fade out

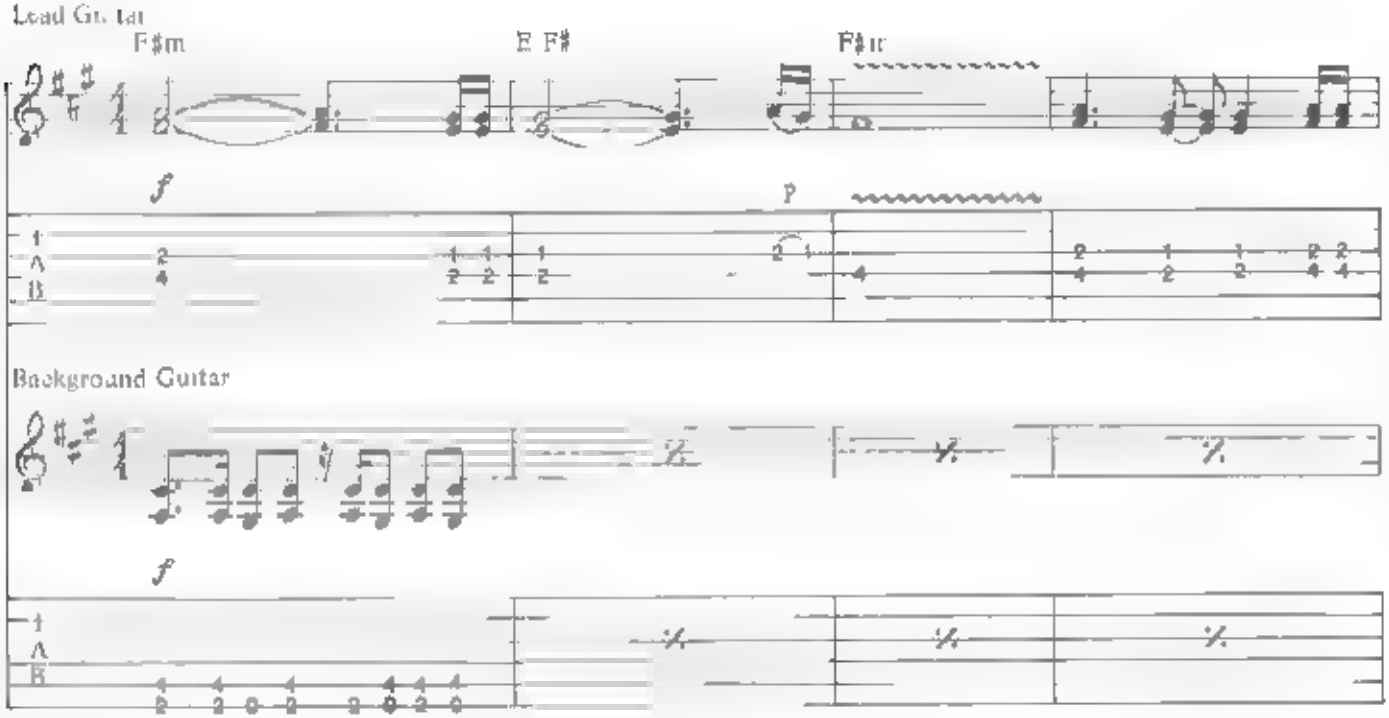
GHTS OUT

Music by Michael Schenker, Phil Mogg, Andy Parker and Pete Way

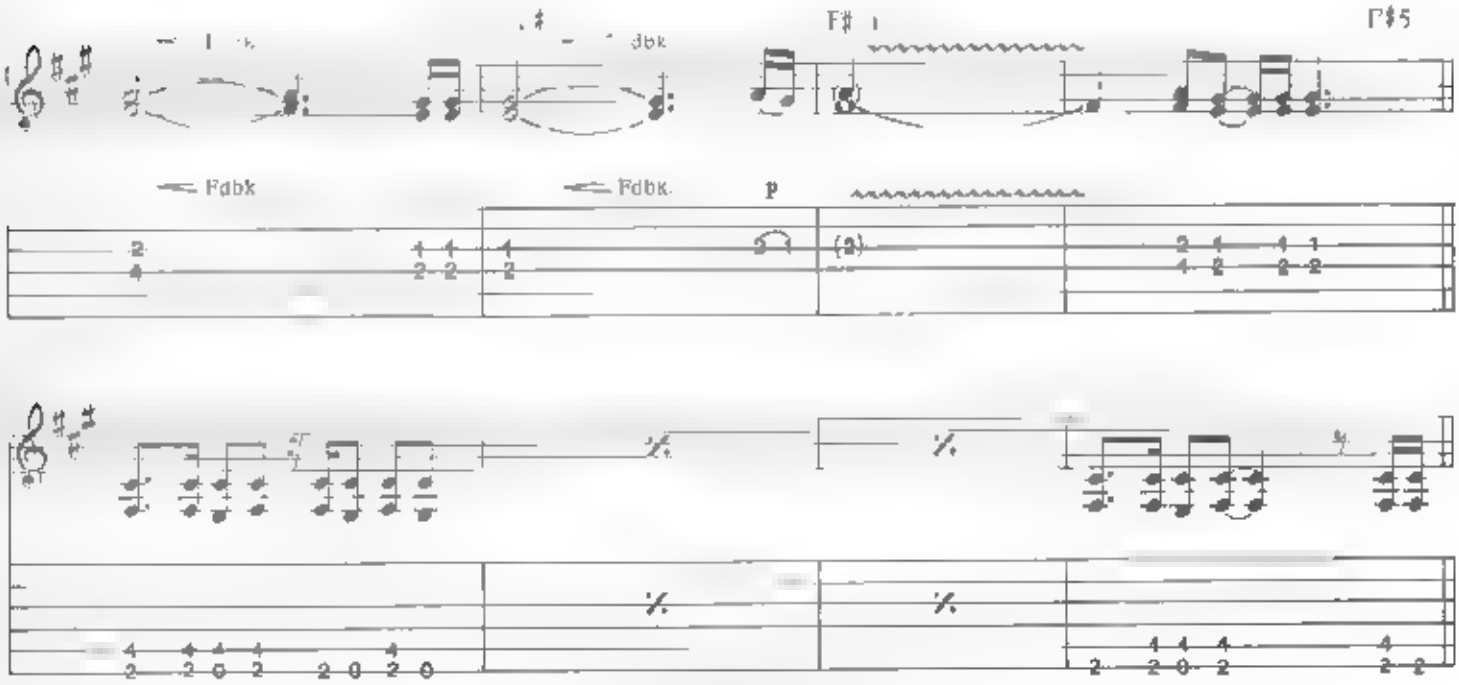


Intro Medium Rock beat

Lead Guitar



Background Guitar



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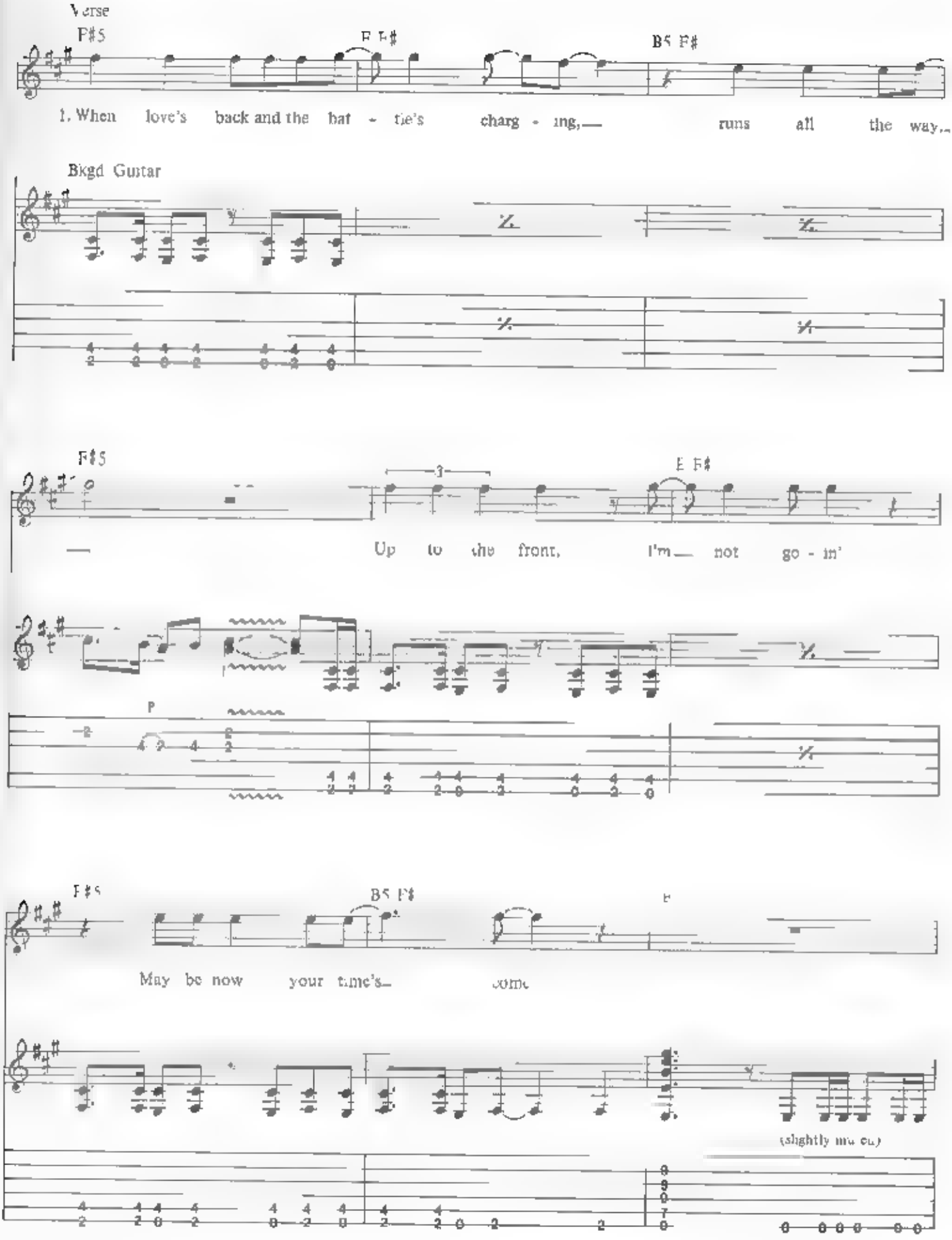
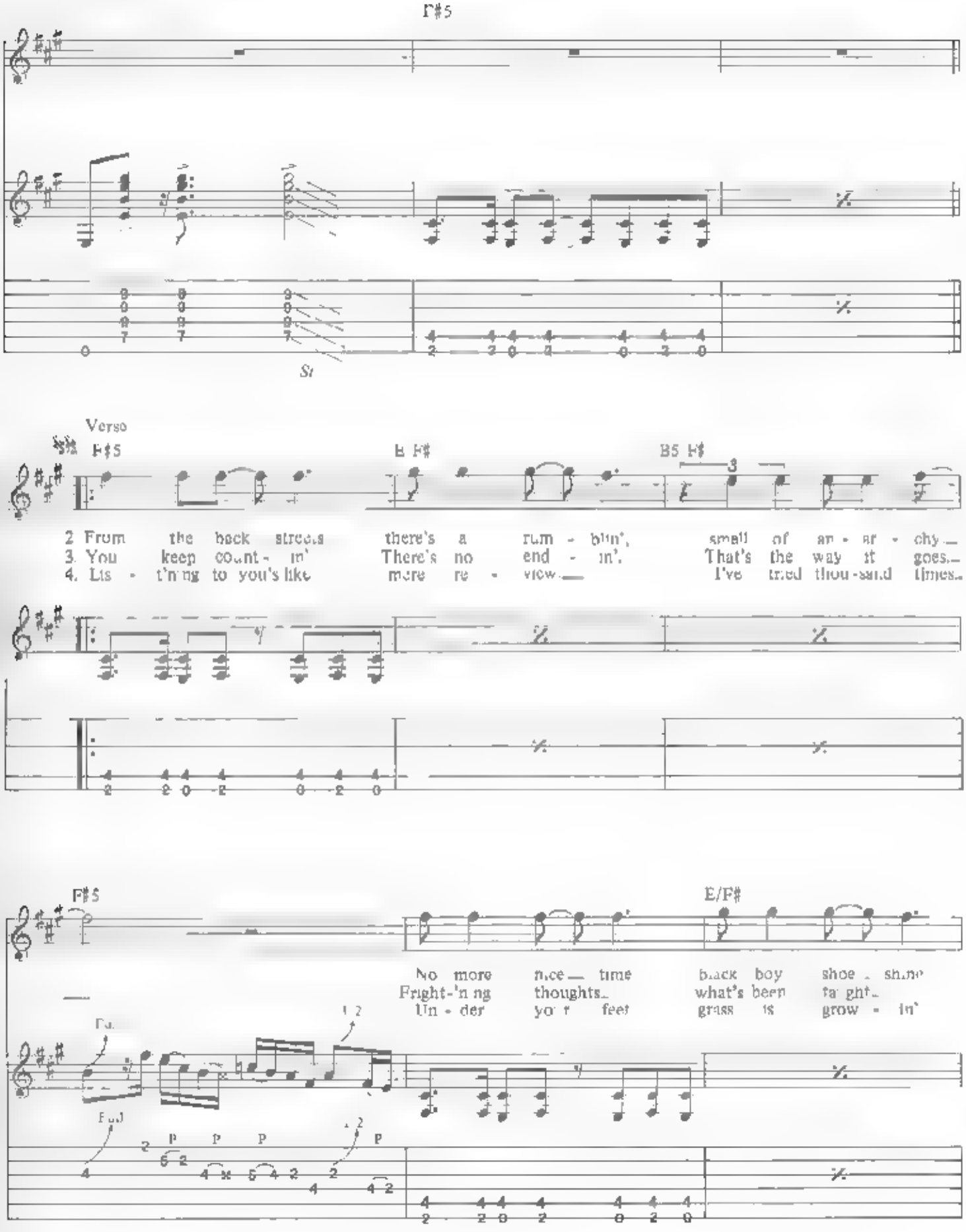
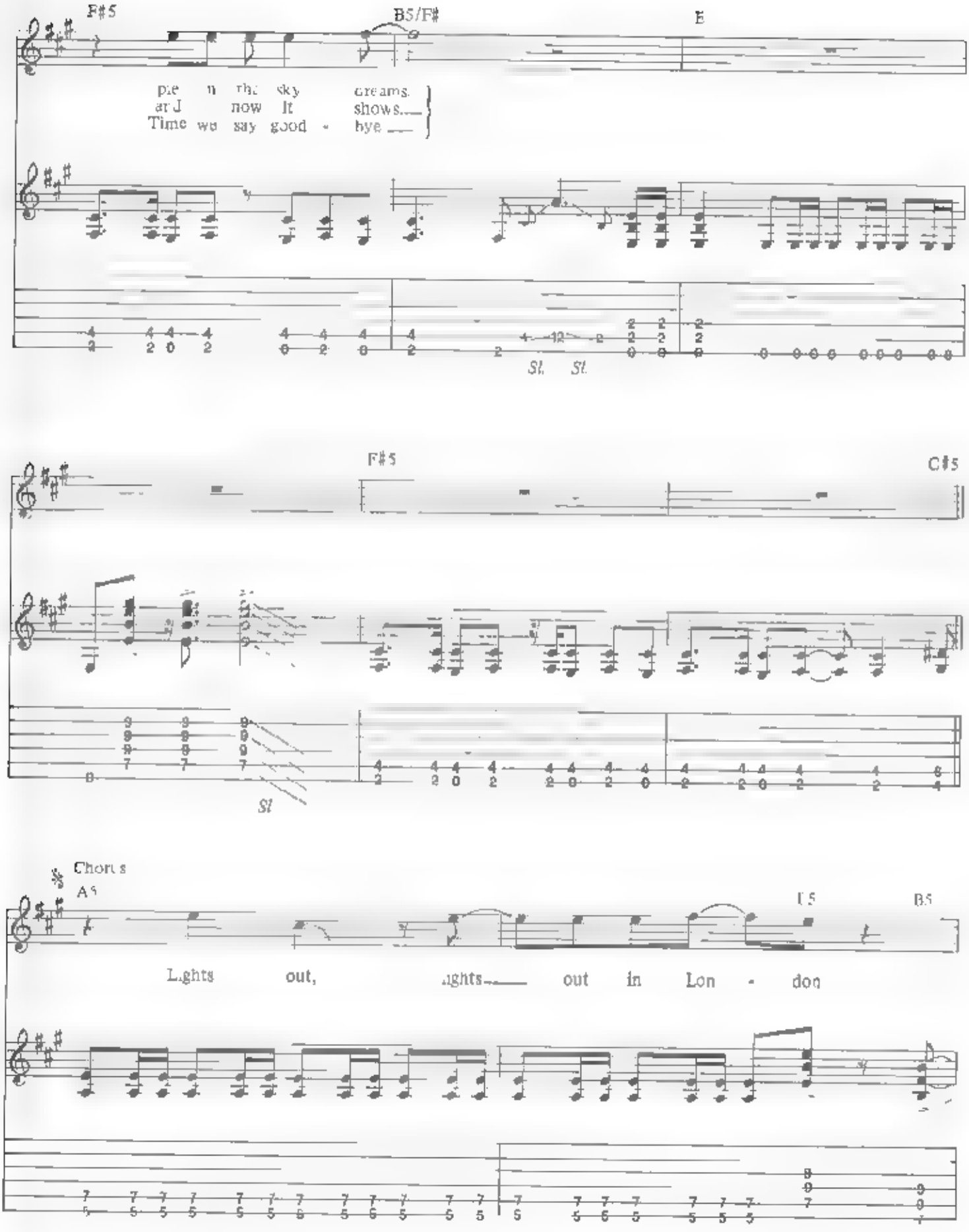
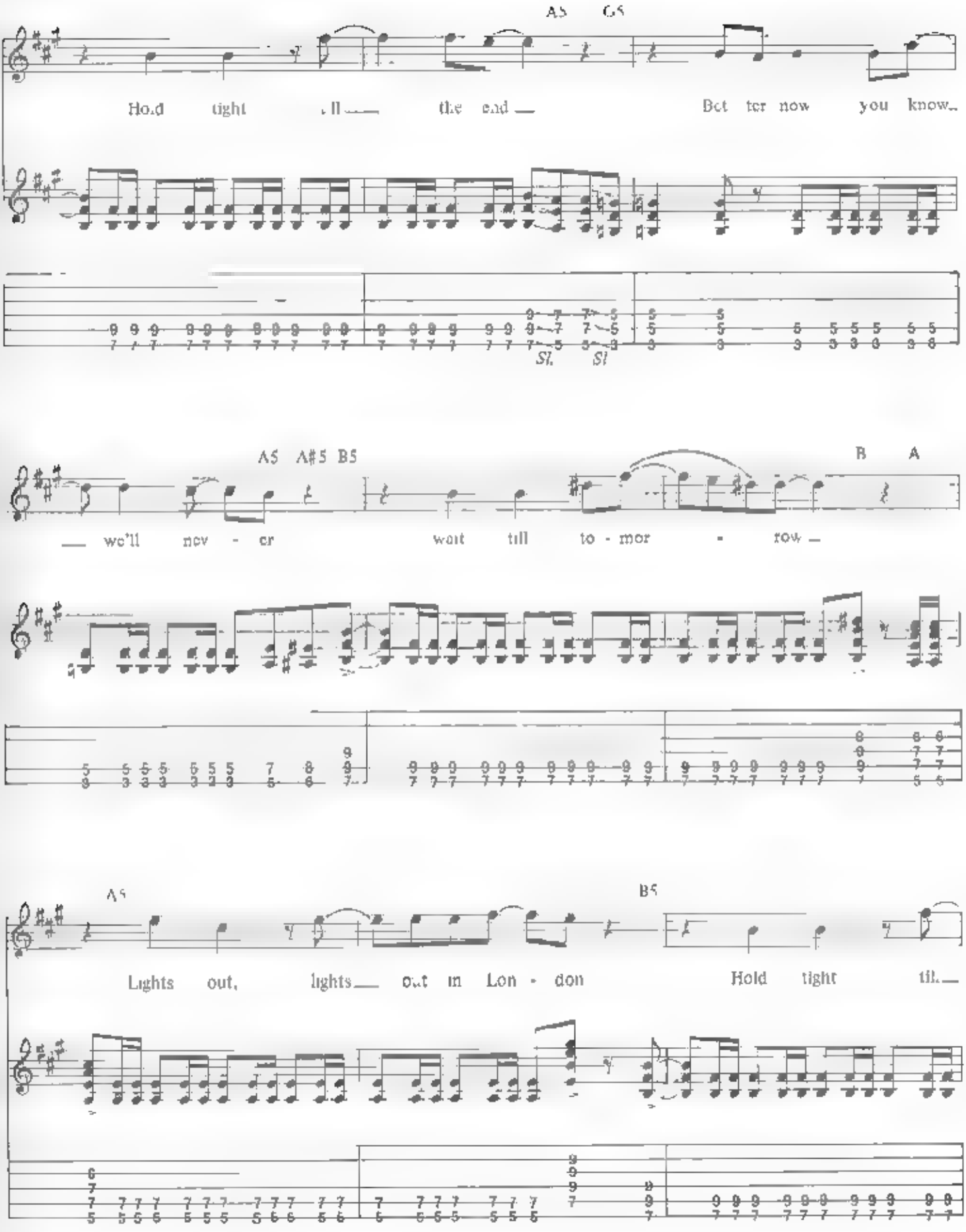
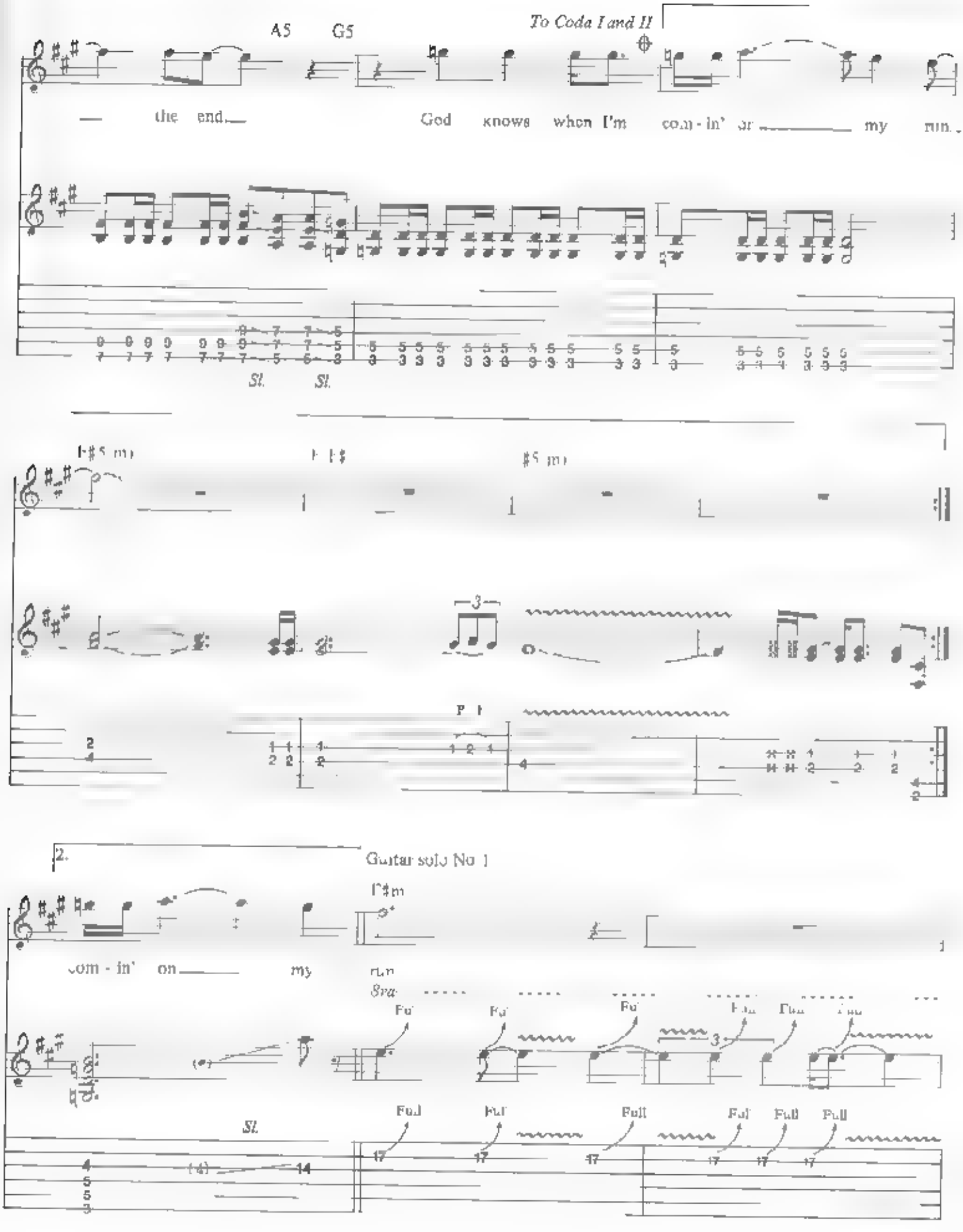
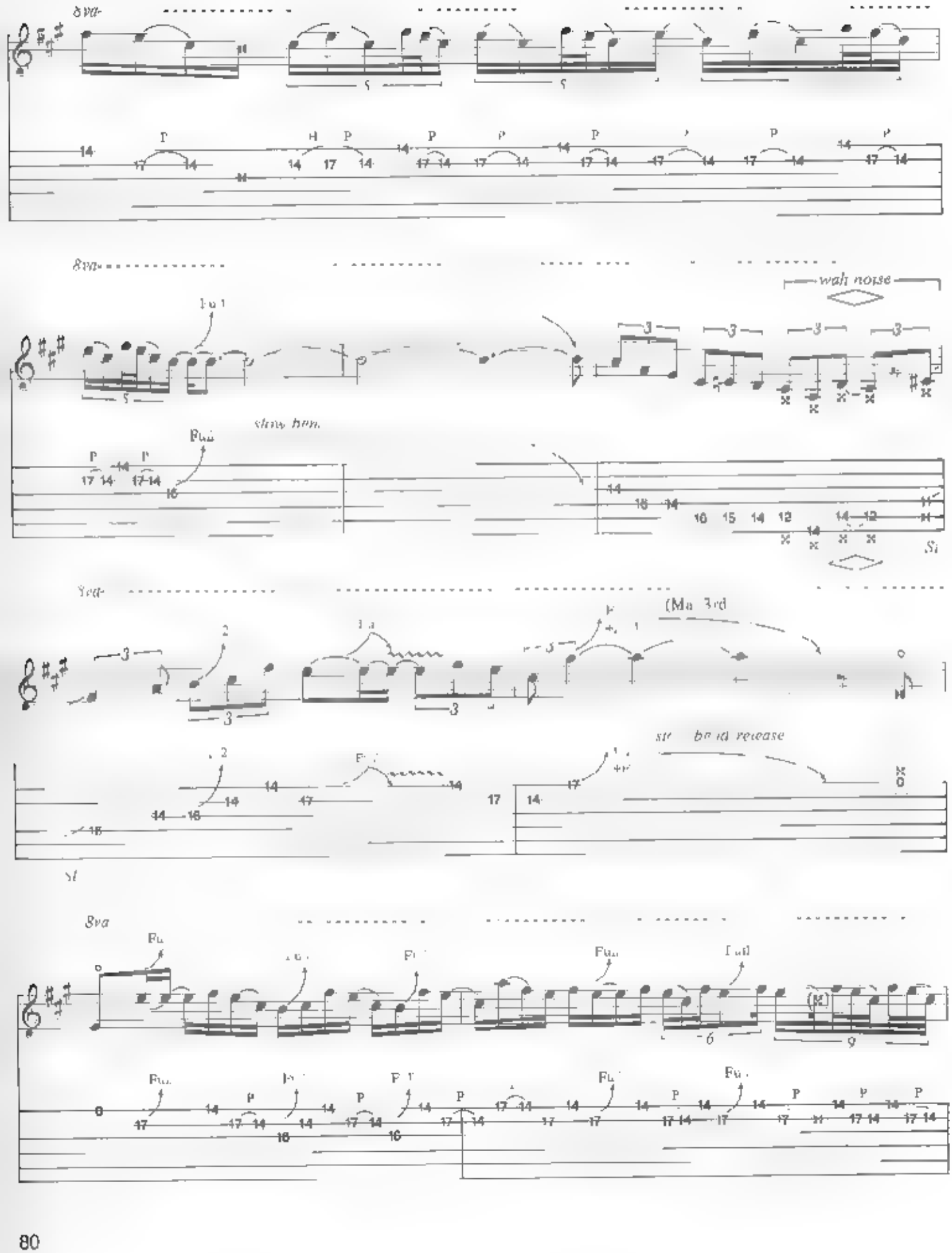

Verse
F♯5
E F♯
B5 F♯
1. When love's back and the bat - tle's charg - ing,— runs all the way...
Bkgd Guitar
F♯5
E F♯
— Up to the front, I'm— not go - in'
P
F♯5
B5 F♯
E
May be now your time's— come
(slightly mu ed)

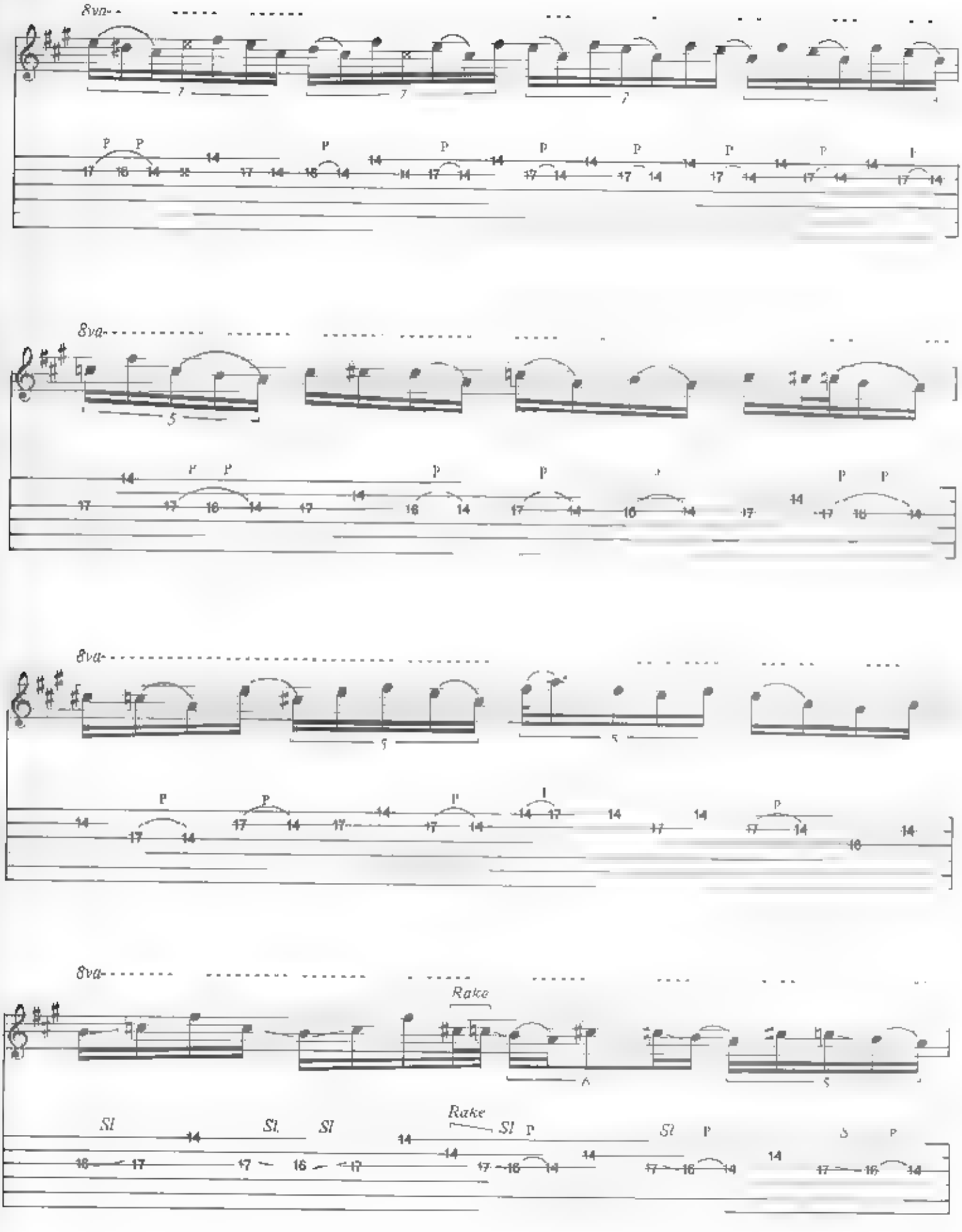

F♯5
Verse
F♯5
B F♯
B5 F♯
2 From the back streets there's a rum - blin', small of an - ar - chy
3. You keep count - in' There's no end - in', That's the way it goes
4. Lis - t'n ng to you's like more re - view I've tried thou - sand times
F♯5
E/F♯
No more nice time black boy shoe - shine
Fright-'n ng thoughts what's been ta ght
Un - der yo r feet grass is grow - in'

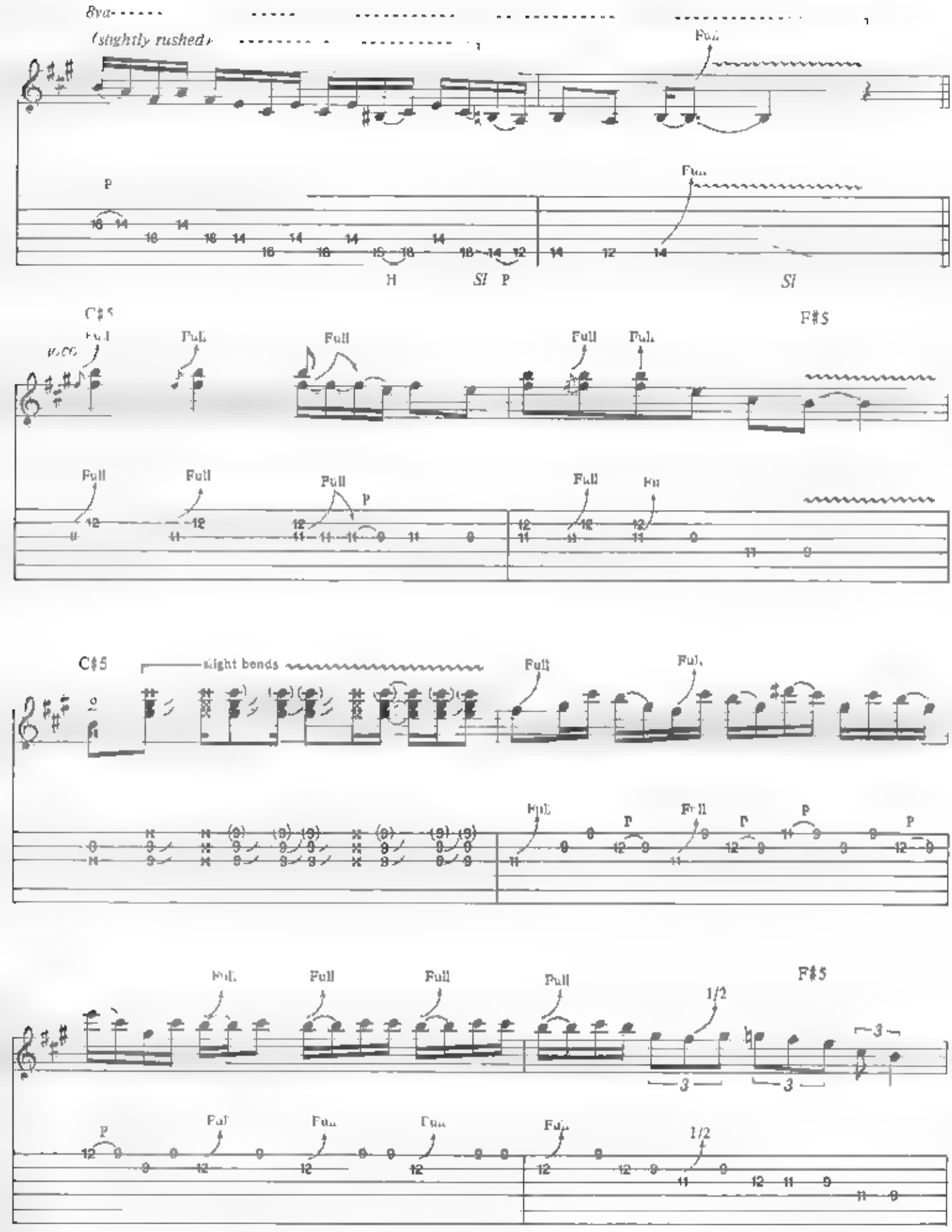

F#5
B5/F#
E
pie n the sky creams.
ar J now it shows.
Time we say good - bye
Sl. Sl.
F#5
C#5
Sl
Chorus
A5
E5
B5
Lights out, lights out in Lon - don

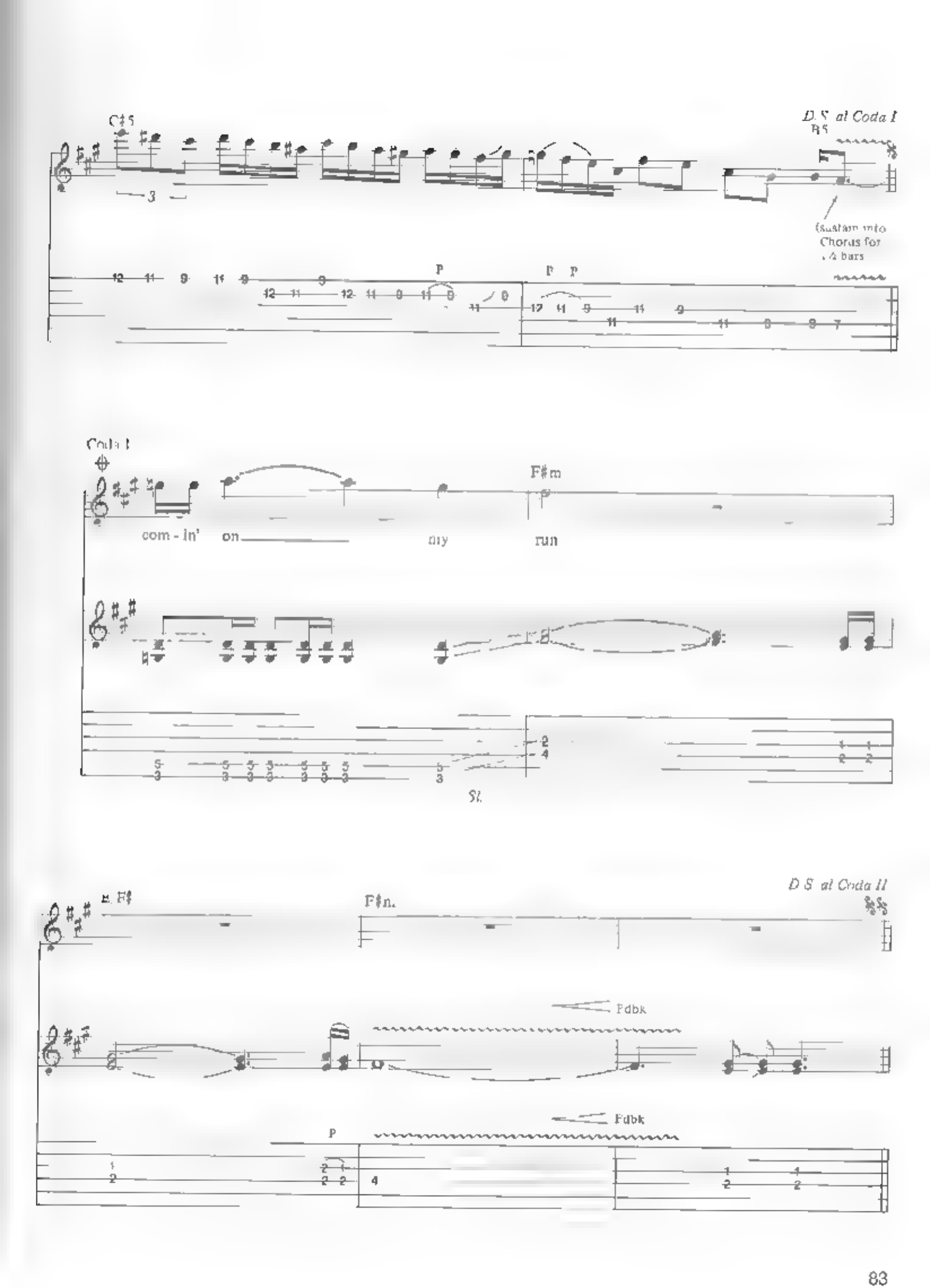

A5 G5
Hold tight all the end Bet ter now you know
Sl. Sl
A5 A#5 B5 B A
we'll nev - er wait till to - mor - row
A5 B5
Lights out, lights out in Lon - don Hold tight til

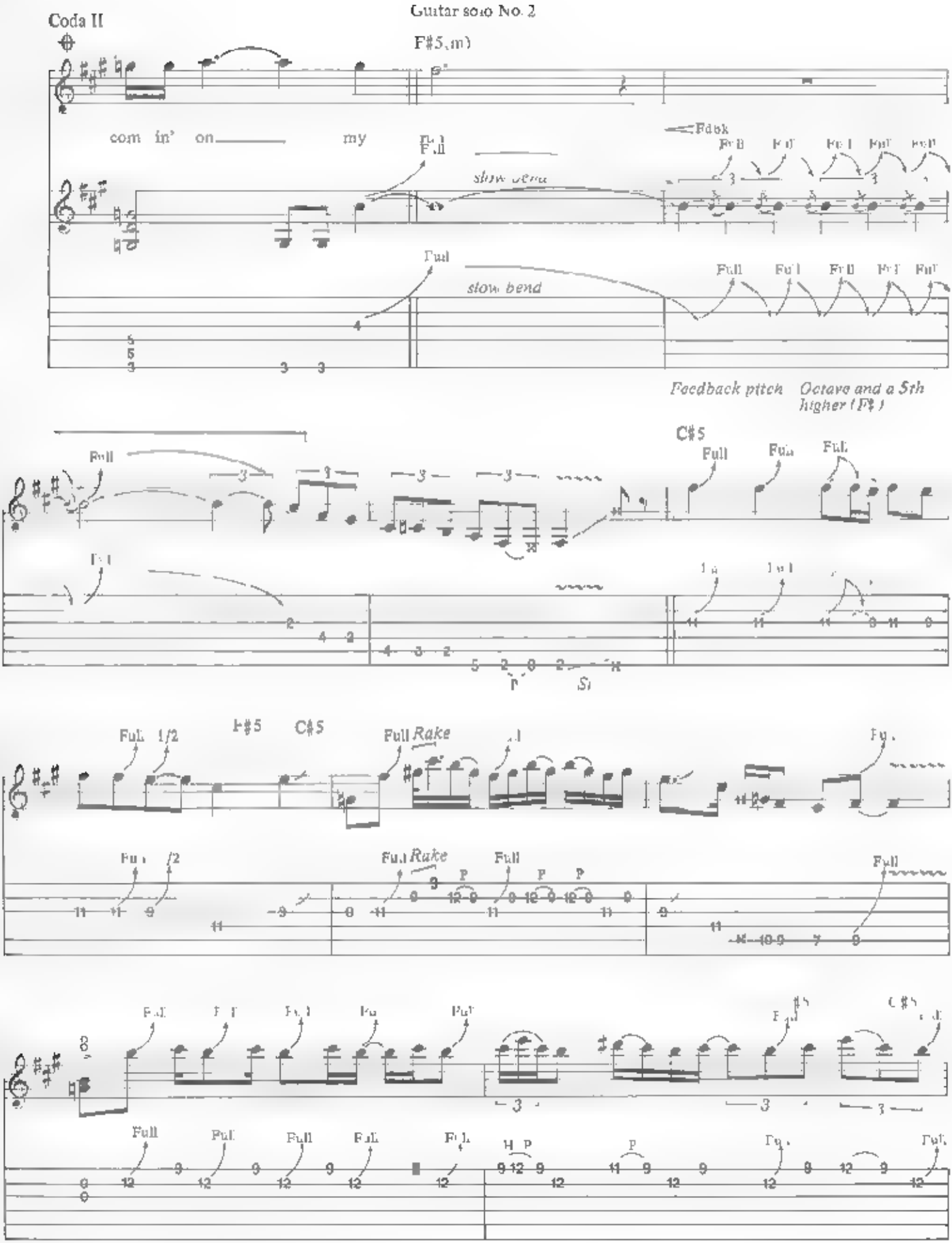

A5
G5
To Coda I and II
the end
God knows when I'm com - in' on my run
Sl.
Sl.
F#5 m)
F F#
#5 m)
2.
Guitar solo No 1
F#m
com - in' on my run
8va
Full
Sl.

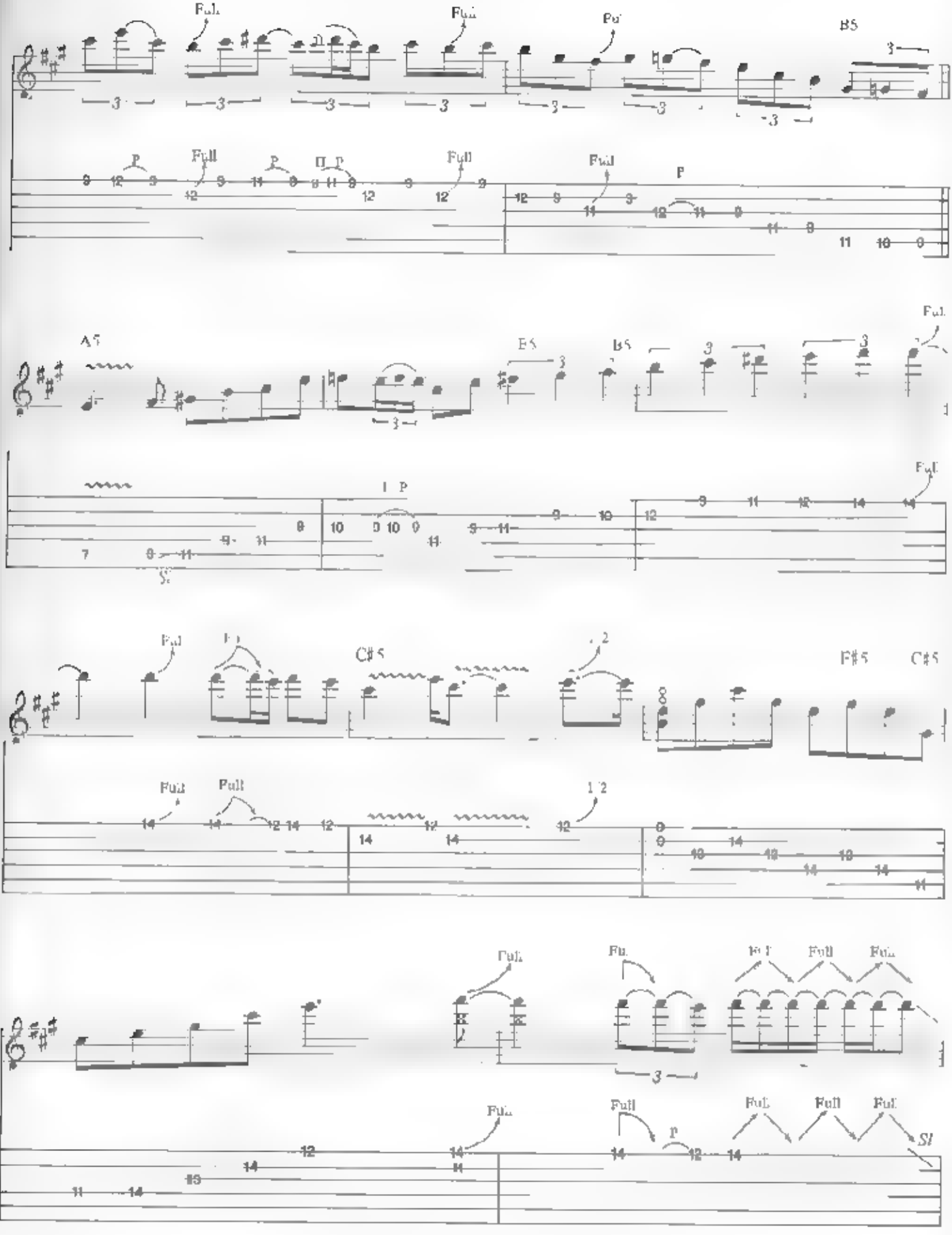

8va
wah noise
show hrm.
(Ma 3rd
8va

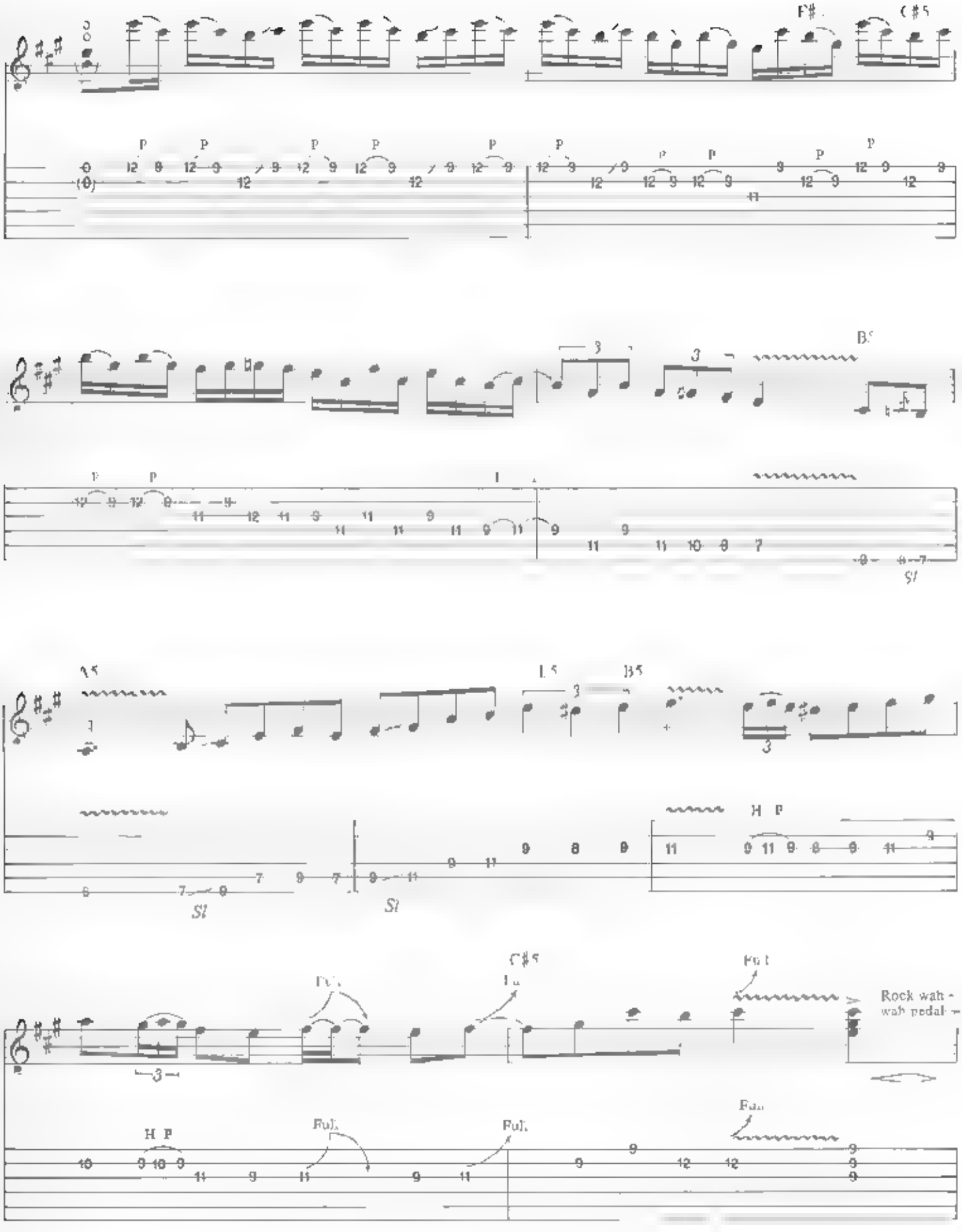

8va
8va
8va
8va
Rake
Rake
Sl
Sl
Sl
Sl
Sl

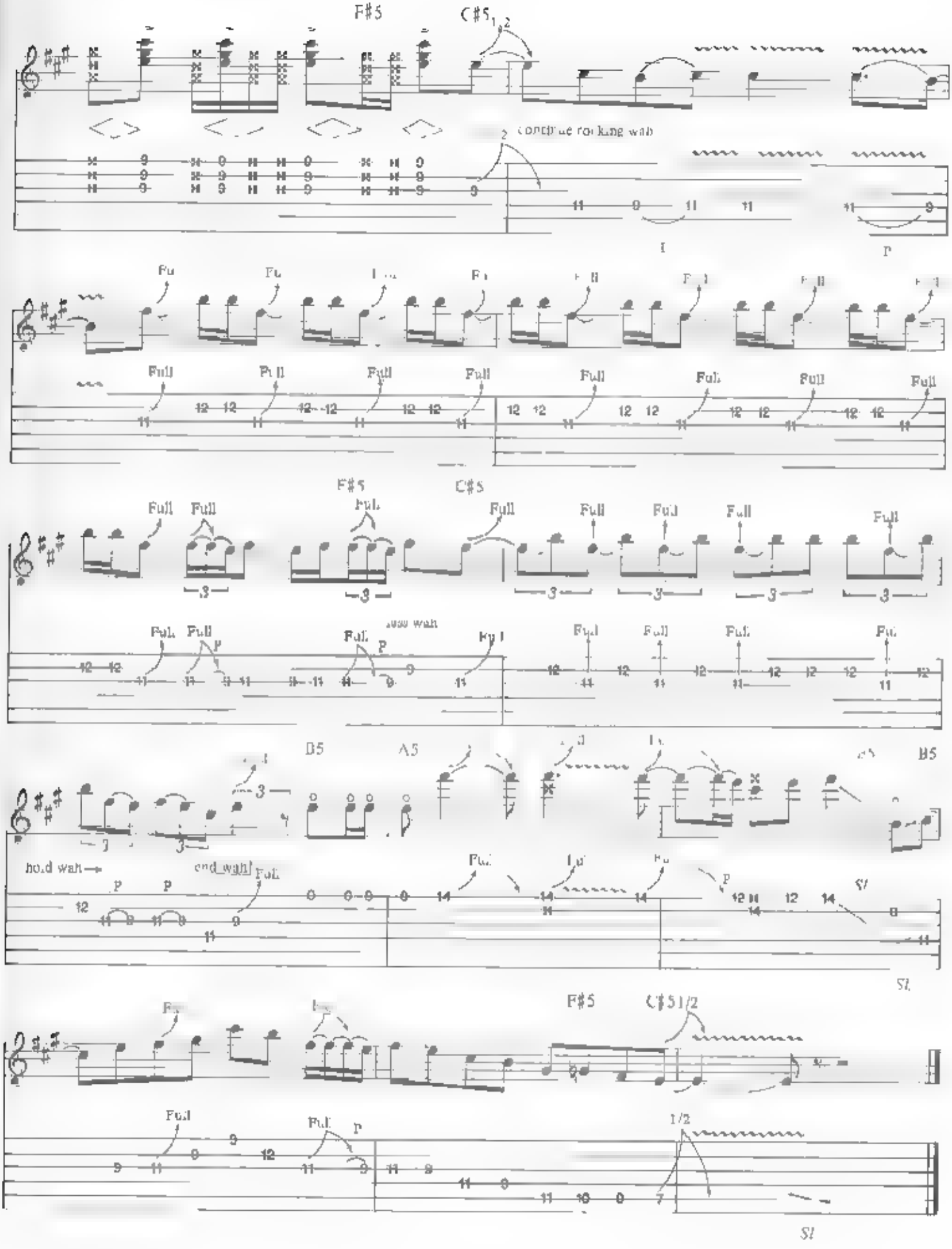

8va
(slightly rushed)
Full
P
H
Sl
C#5
F#5
slight bends
1/2


C♯5
D.S. al Coda I
B5
(sustain into Chorus for 1/4 bars
P
P P
Coda I
F♯m
com - in' on my run
Sl.
E. F♯
F♯m
D.S. al Coda II
Fdbk
Fdbk
P


Coda II
Guitar solo No. 2
F#5(m)
com in' on my
Full
slow bend
Fdbk
Feedback pitch Octave and a 5th higher (F♯)
C#5
F#5
Rake
Full

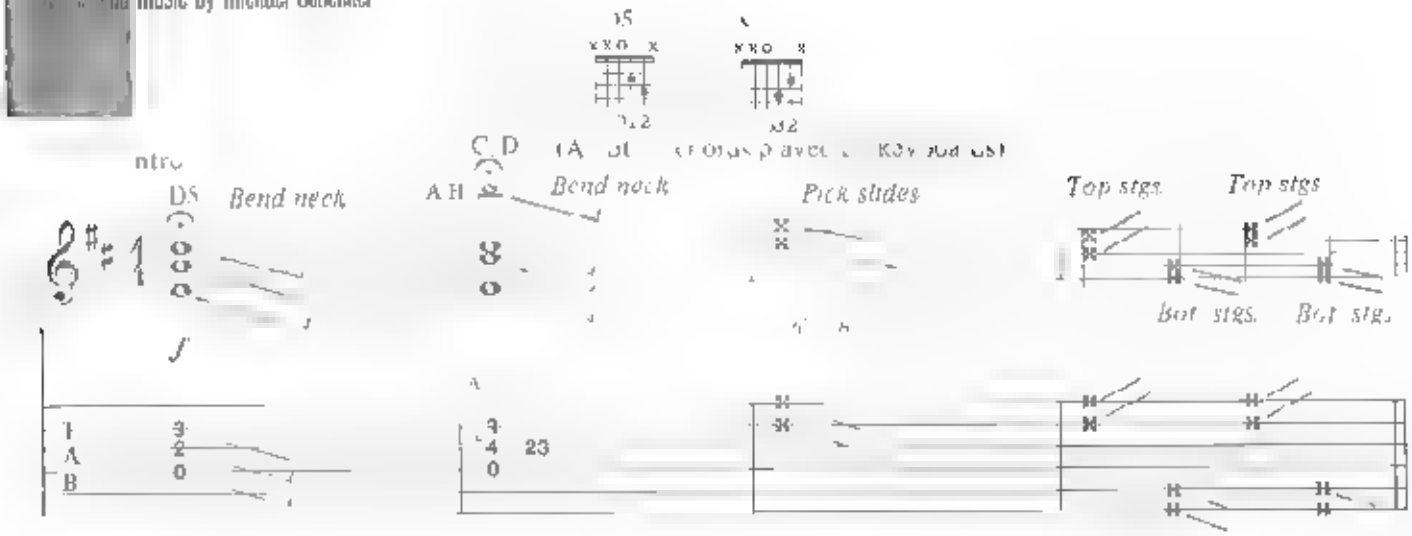

Full
B5
P
A5
C#5
F#5
Sl

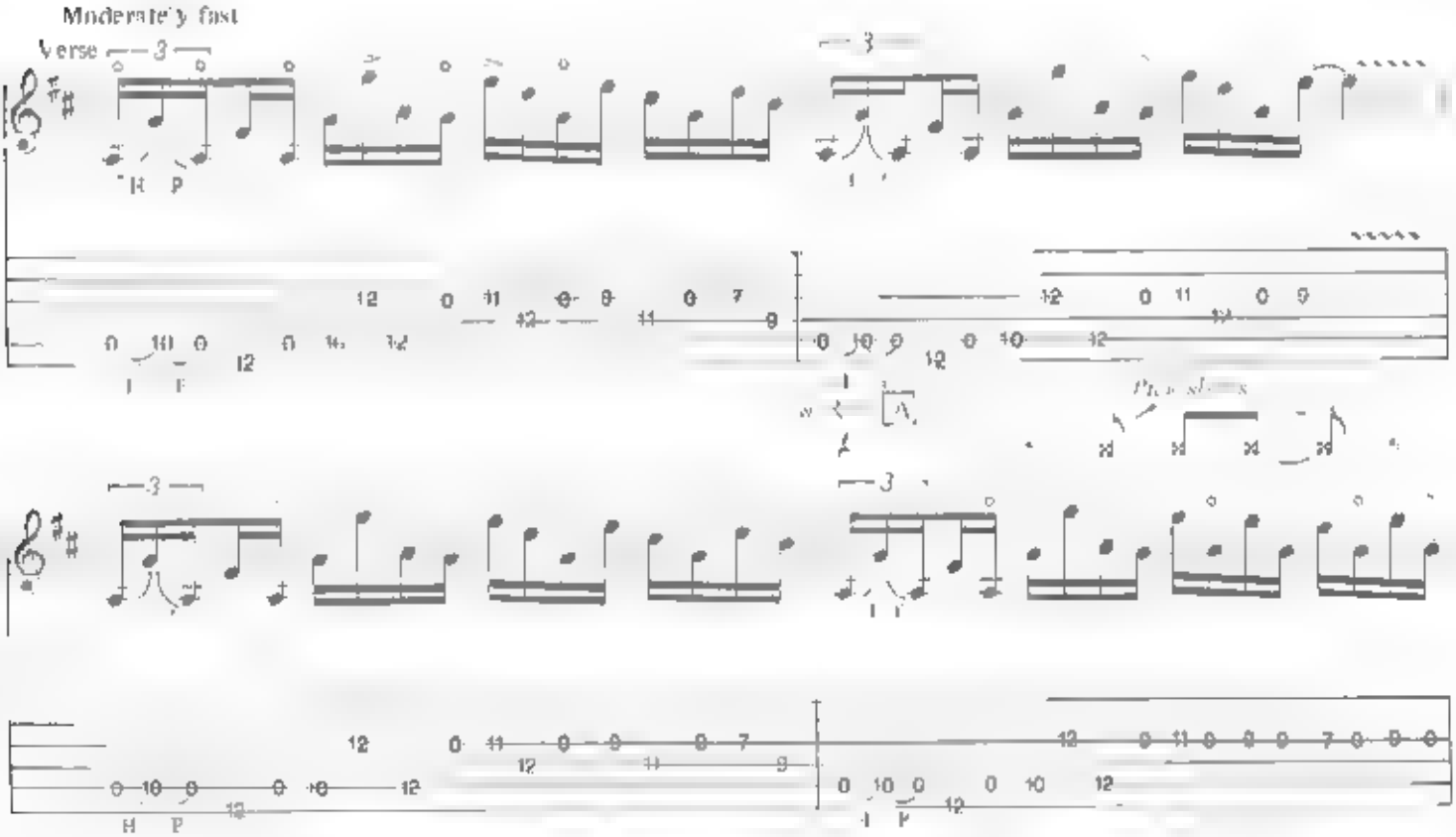

F#
C#5
B5
A5
L5
B5
H P
Sl
C#5
Full
Rock wah-
wah pedal

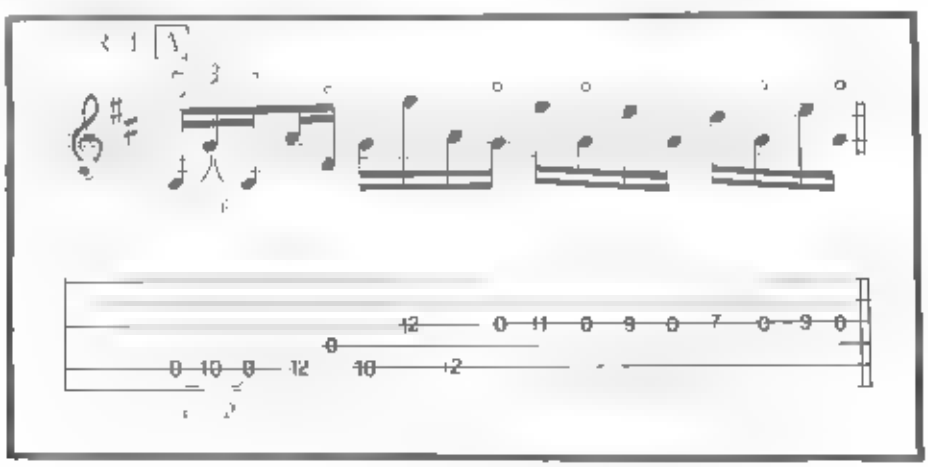

F#5
C#5
continue rocking wah
Full
F#5
C#5
hold wah
end wah
B5
A5
B5
F#5
C#5 1/2
1/2

CAPTAIN NEMO

Words and Music by Michael Schenker







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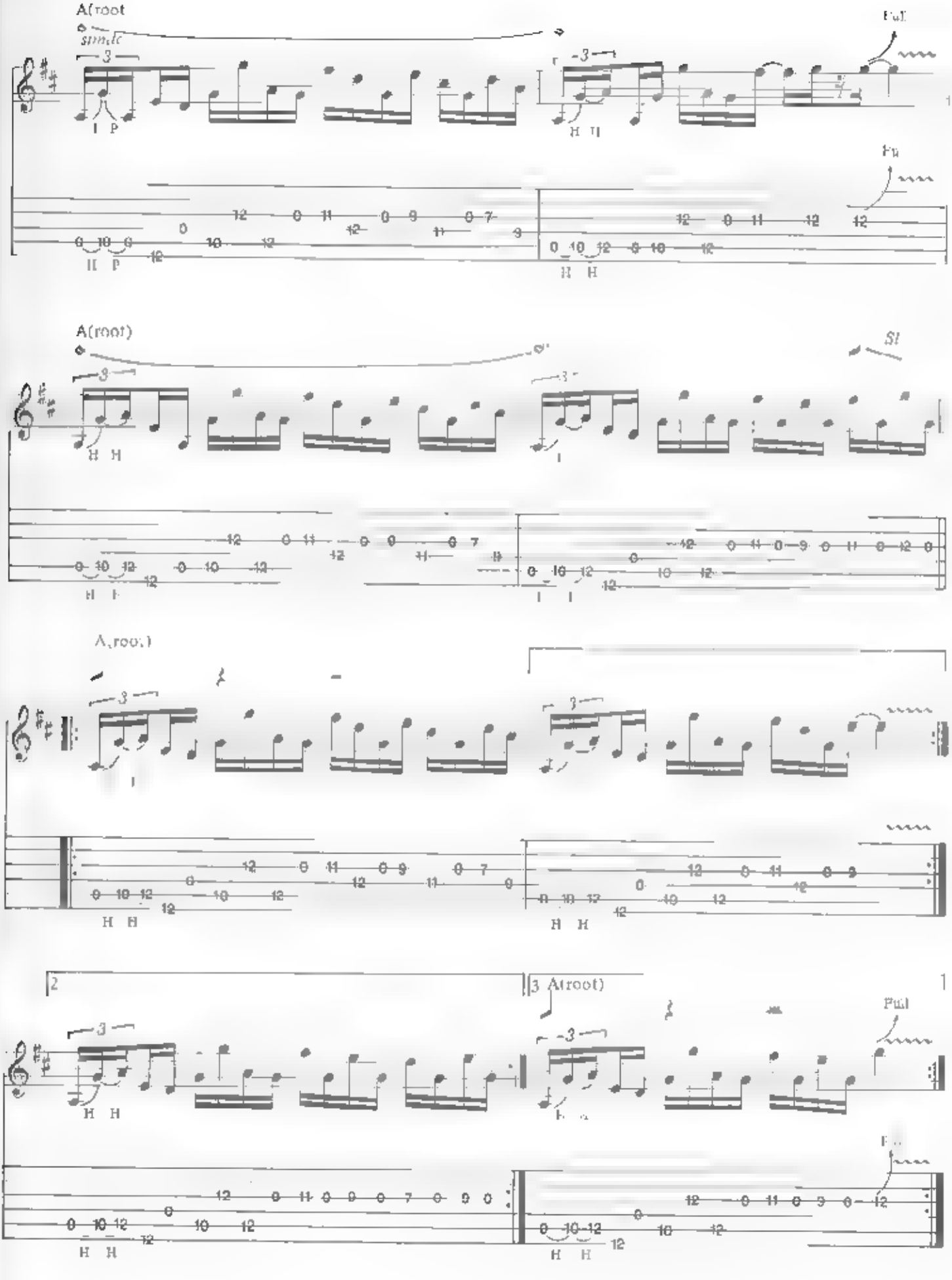
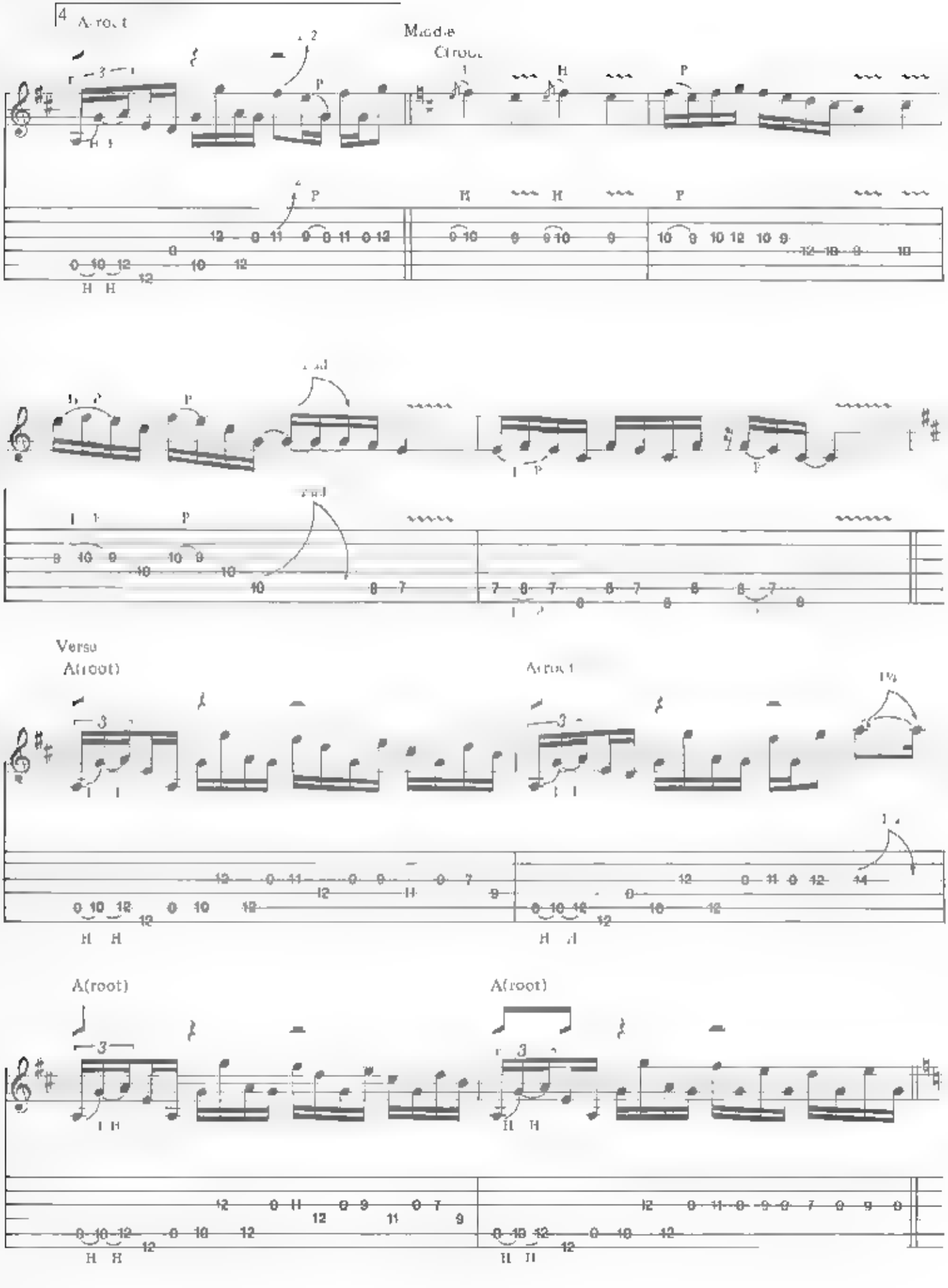
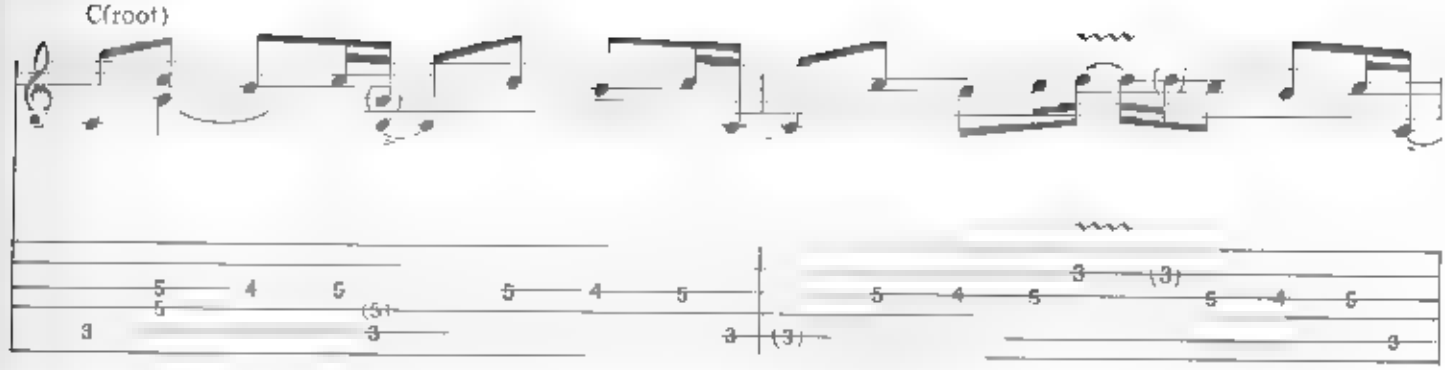
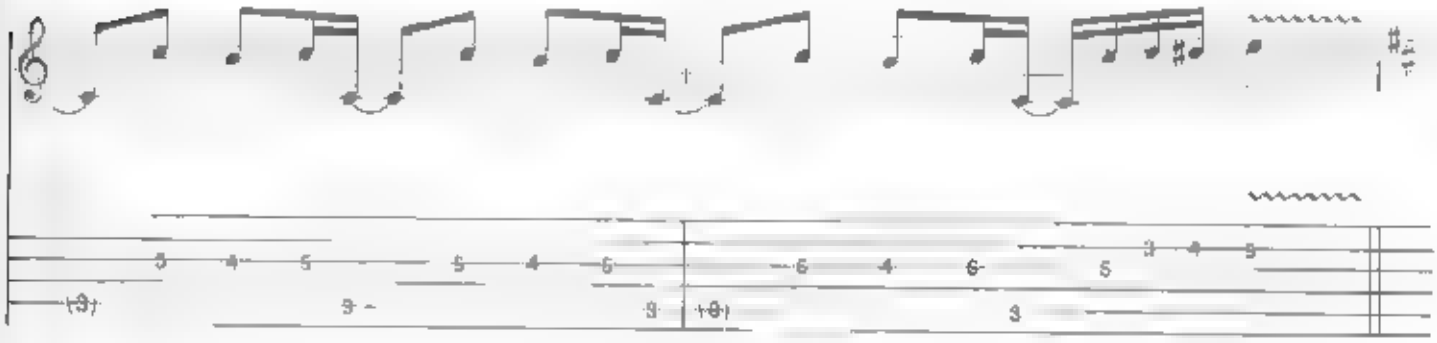

A(root
simile
Pull
A(root)
SI
A(root)
2
3 A(root)
Pull


4
Verse
A(root)
A(root)
A(root)
A(root)

Mode 2

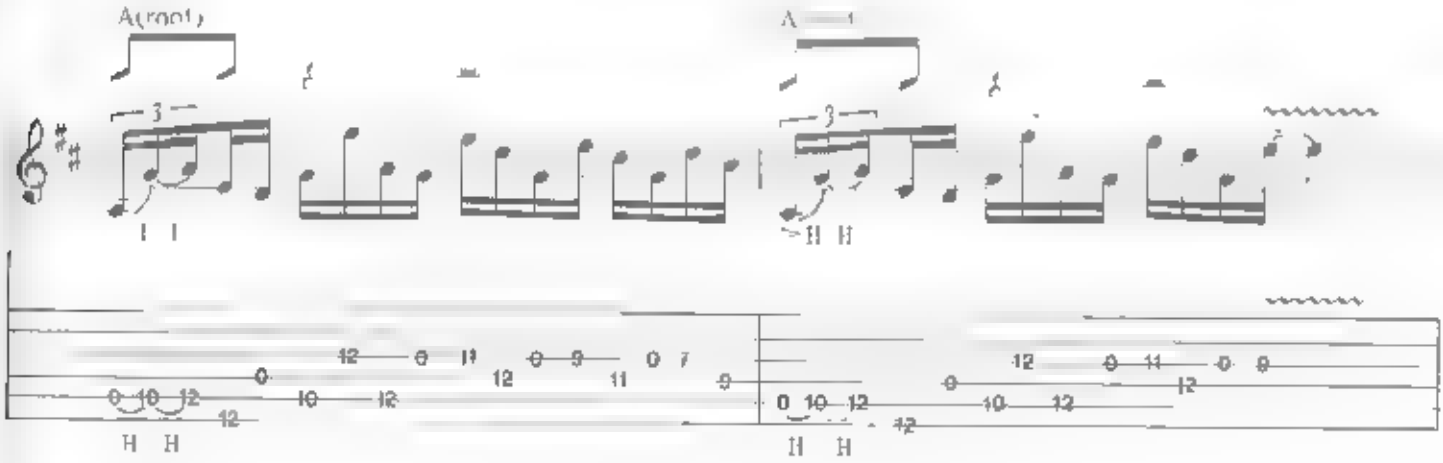
C(root)



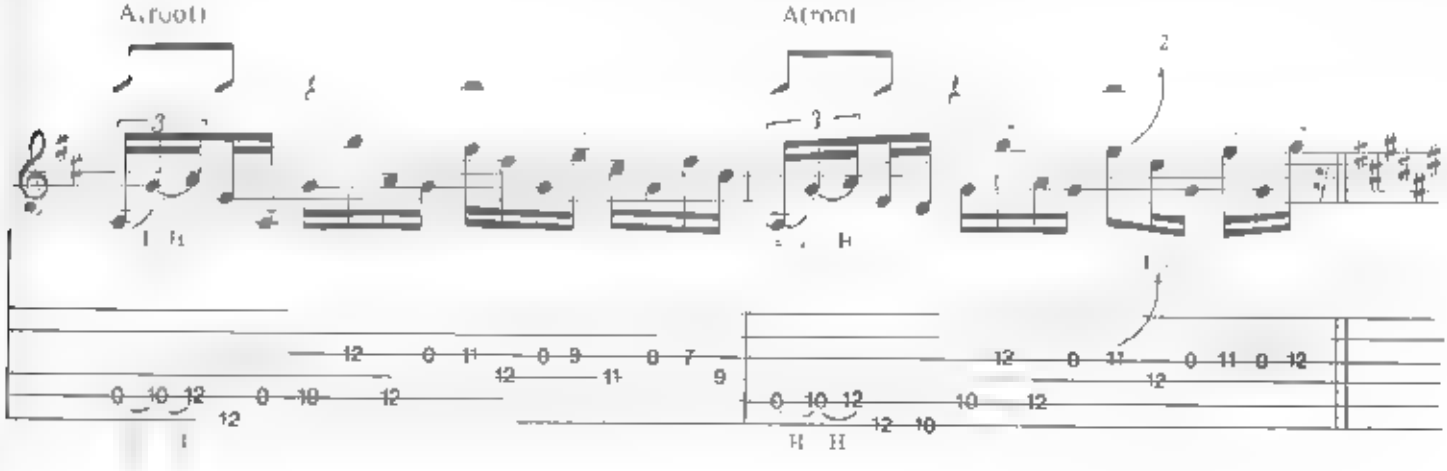


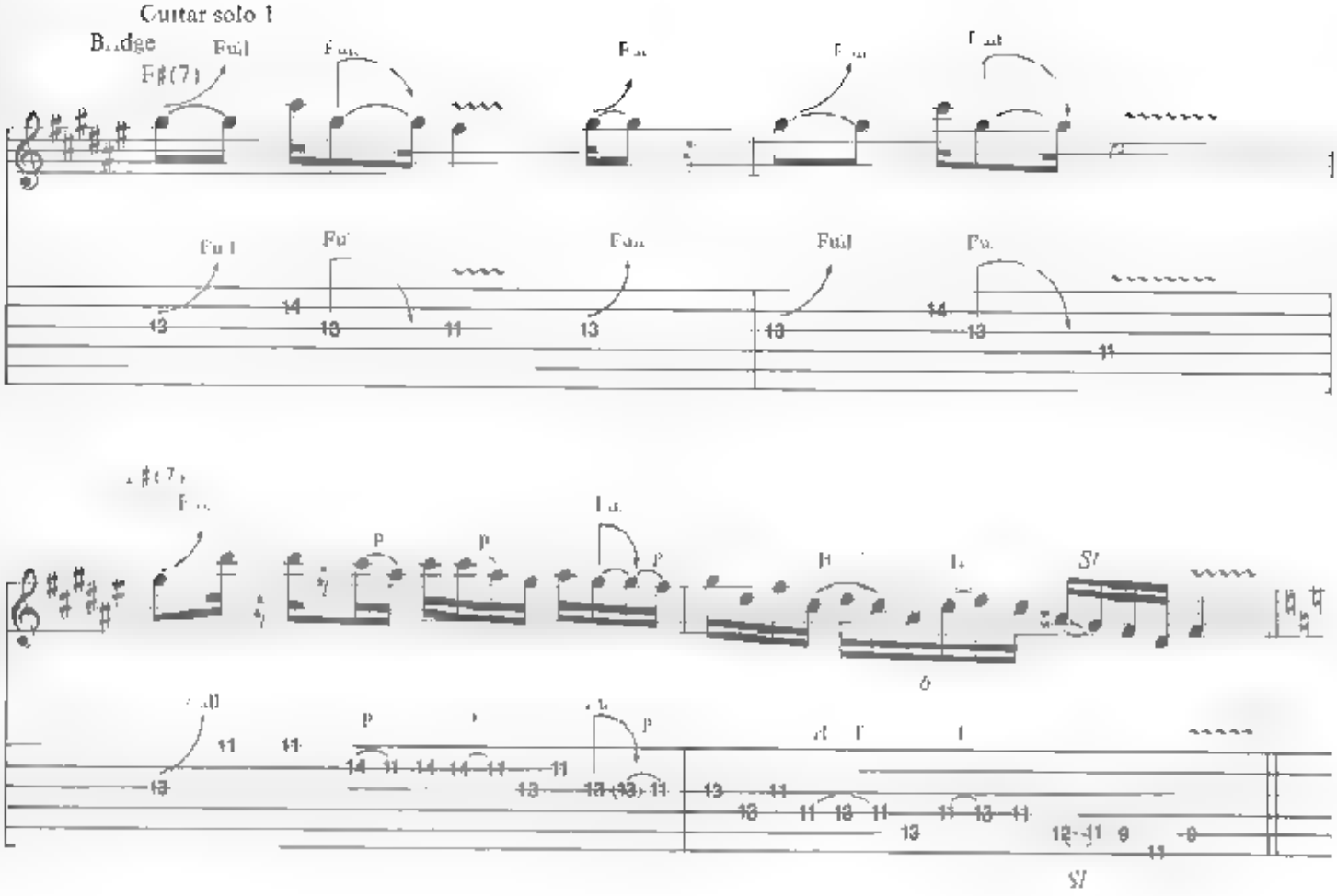
Verse

A(root)

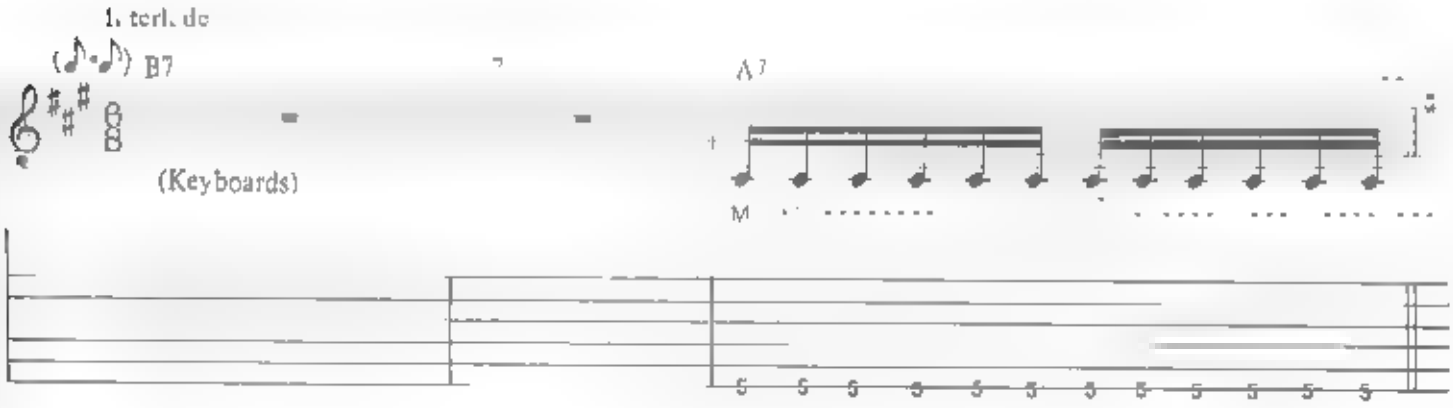


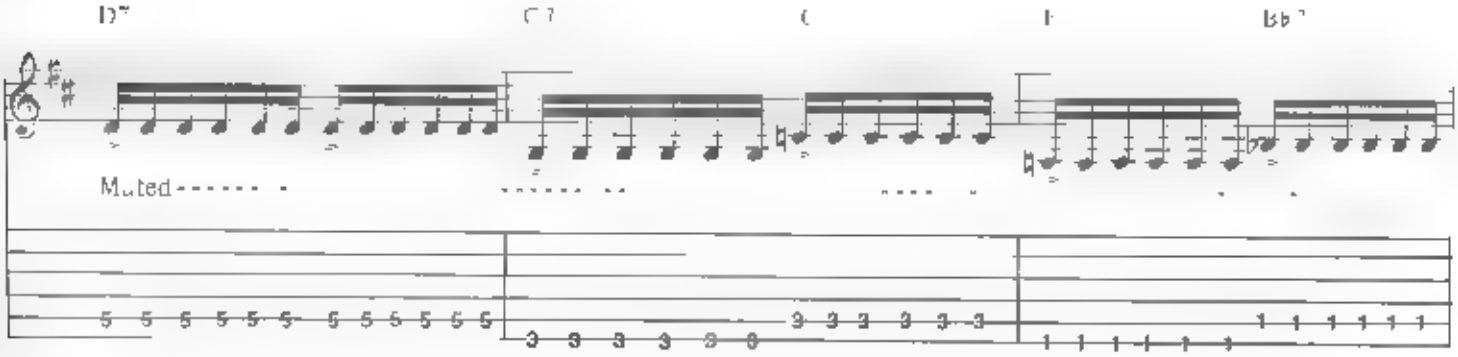
A(root)

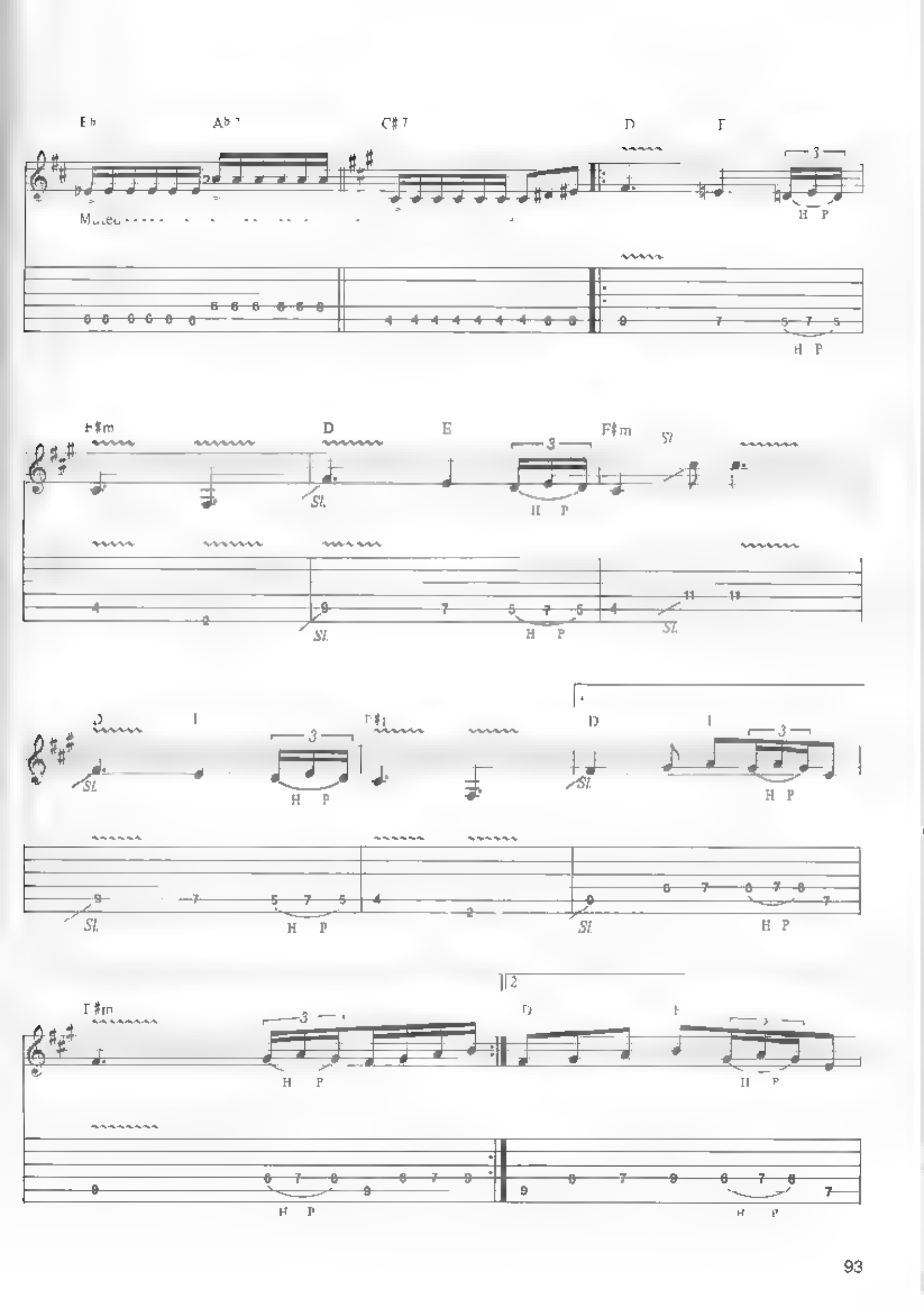


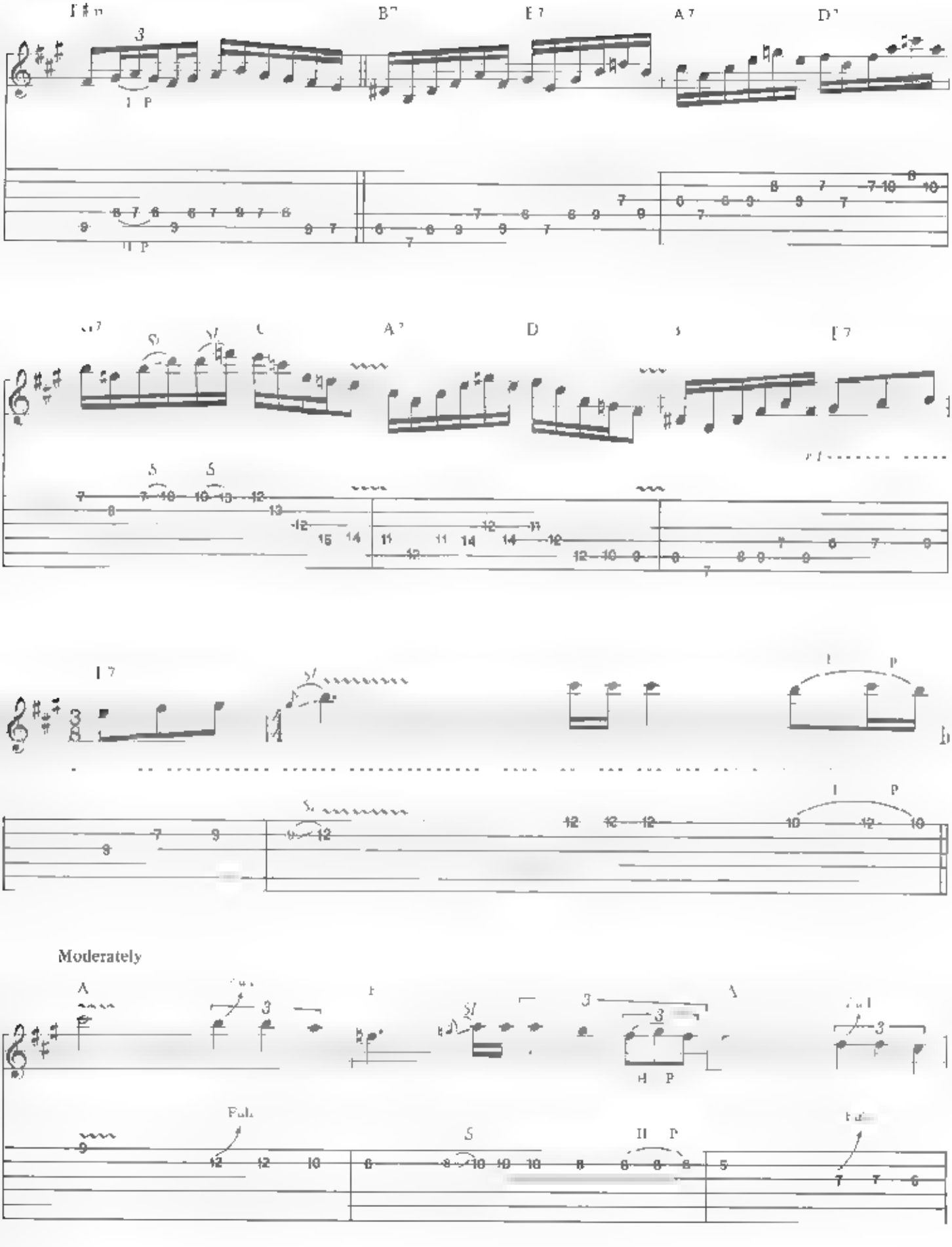

Guitar solo 1
Bridge
Full
F#(7)

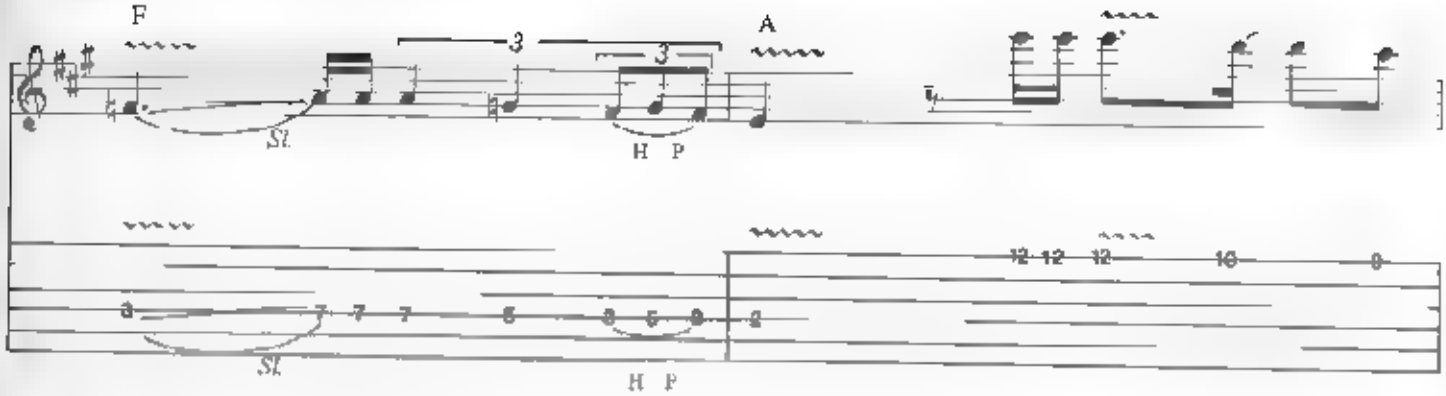
Full
SI

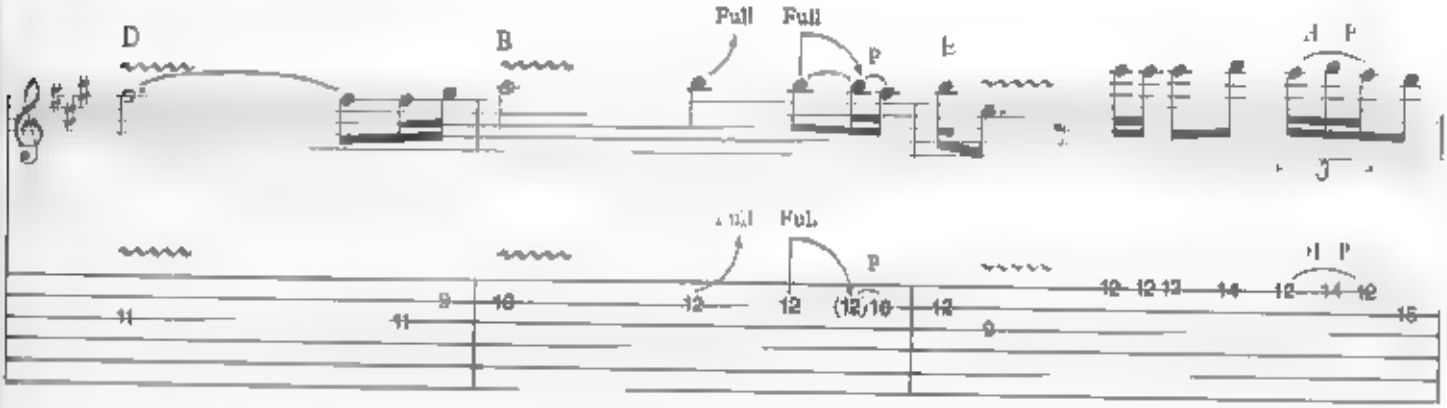

Interlude
B7
(Keyboards)
A7

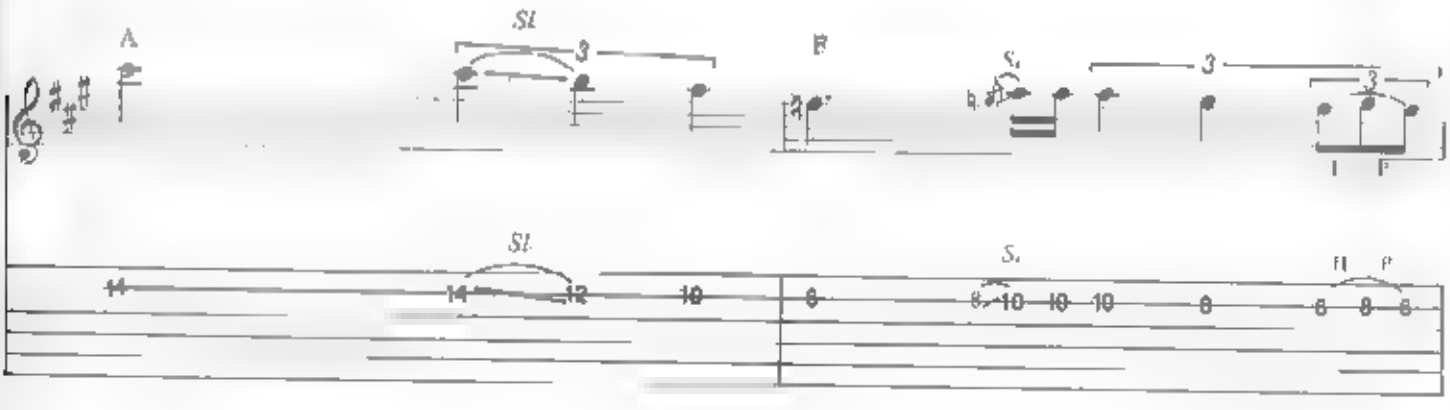

D7
C7
C
F
Bb7
Muted

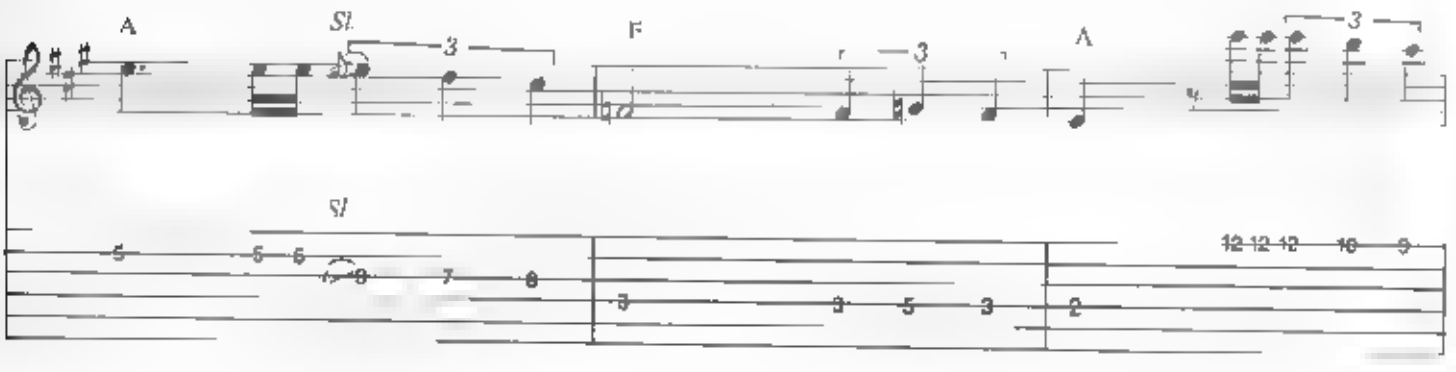

Muted
H P
Sl.

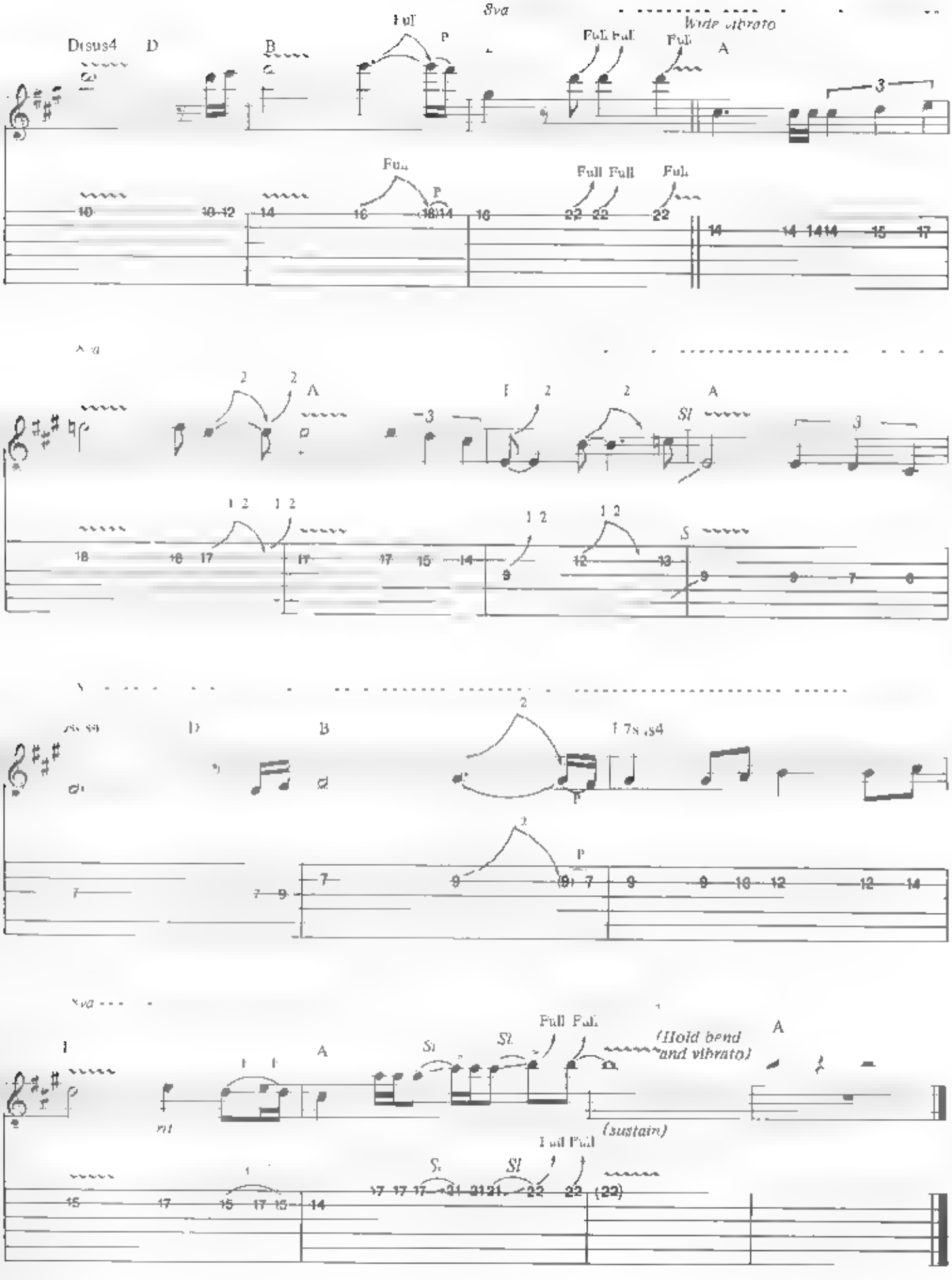

Moderately


F
A
Sl.
H P


D
B
Full Full
P
E
H P

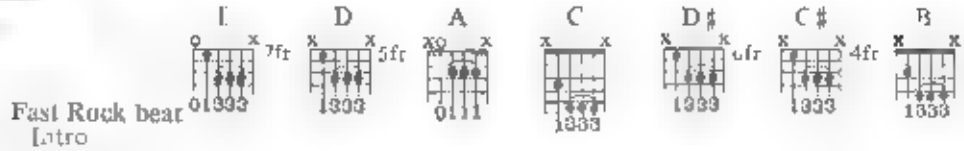

A
Sl.
F
H P


A
Sl.
F
A
Sl.


Dsus4
D
B
8va
Wide vibrato
Full
Full Full
Full
A
(Hold bend and vibrato)
(sustain)

ARMED AND READY

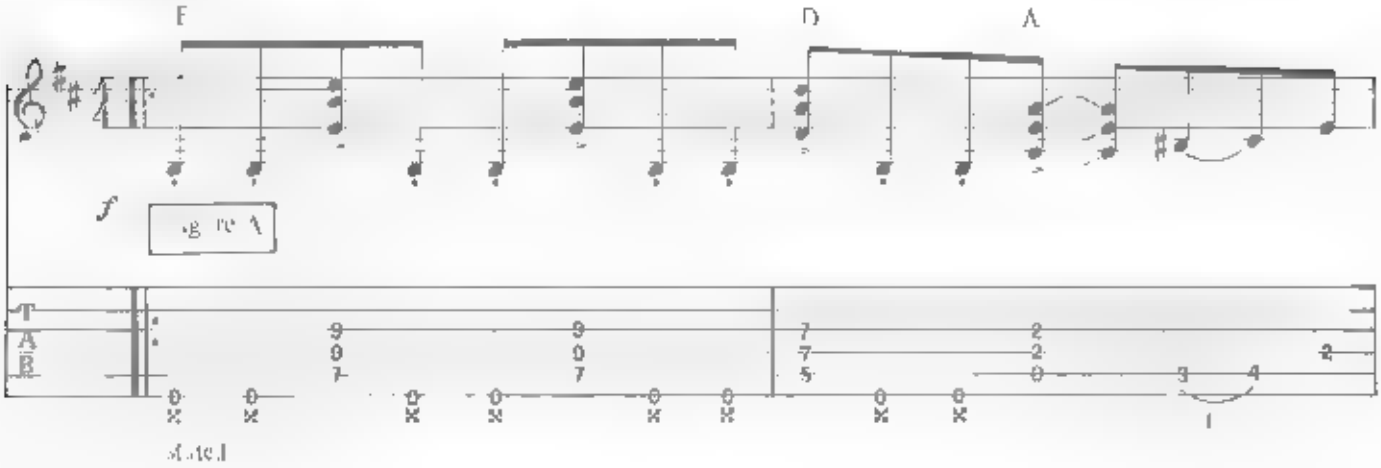
Words and Music by Michael Schenker and Gary Barden

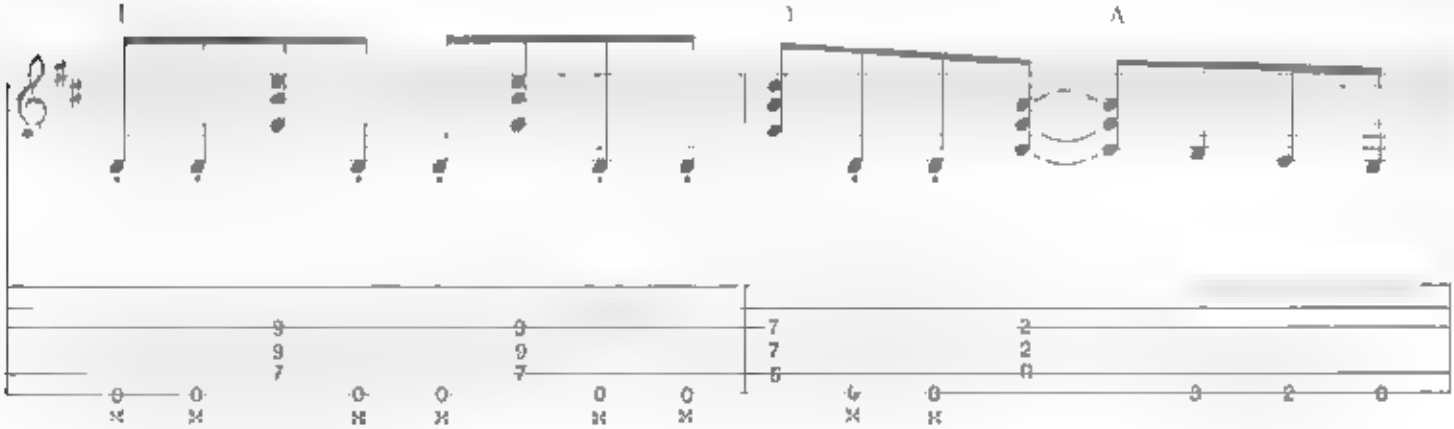


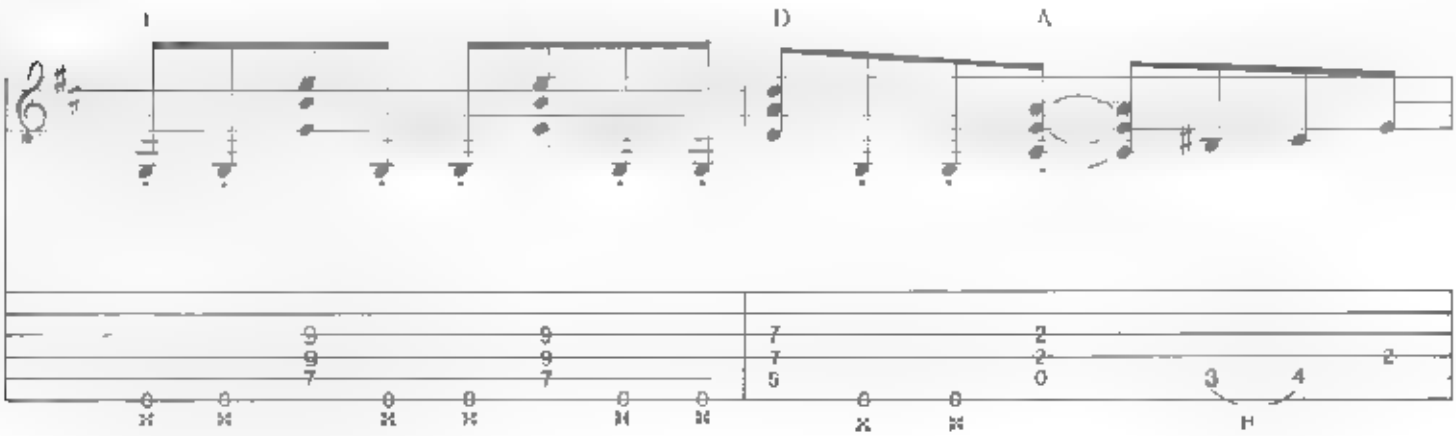
Fast Rock beat

Intro

Main riff







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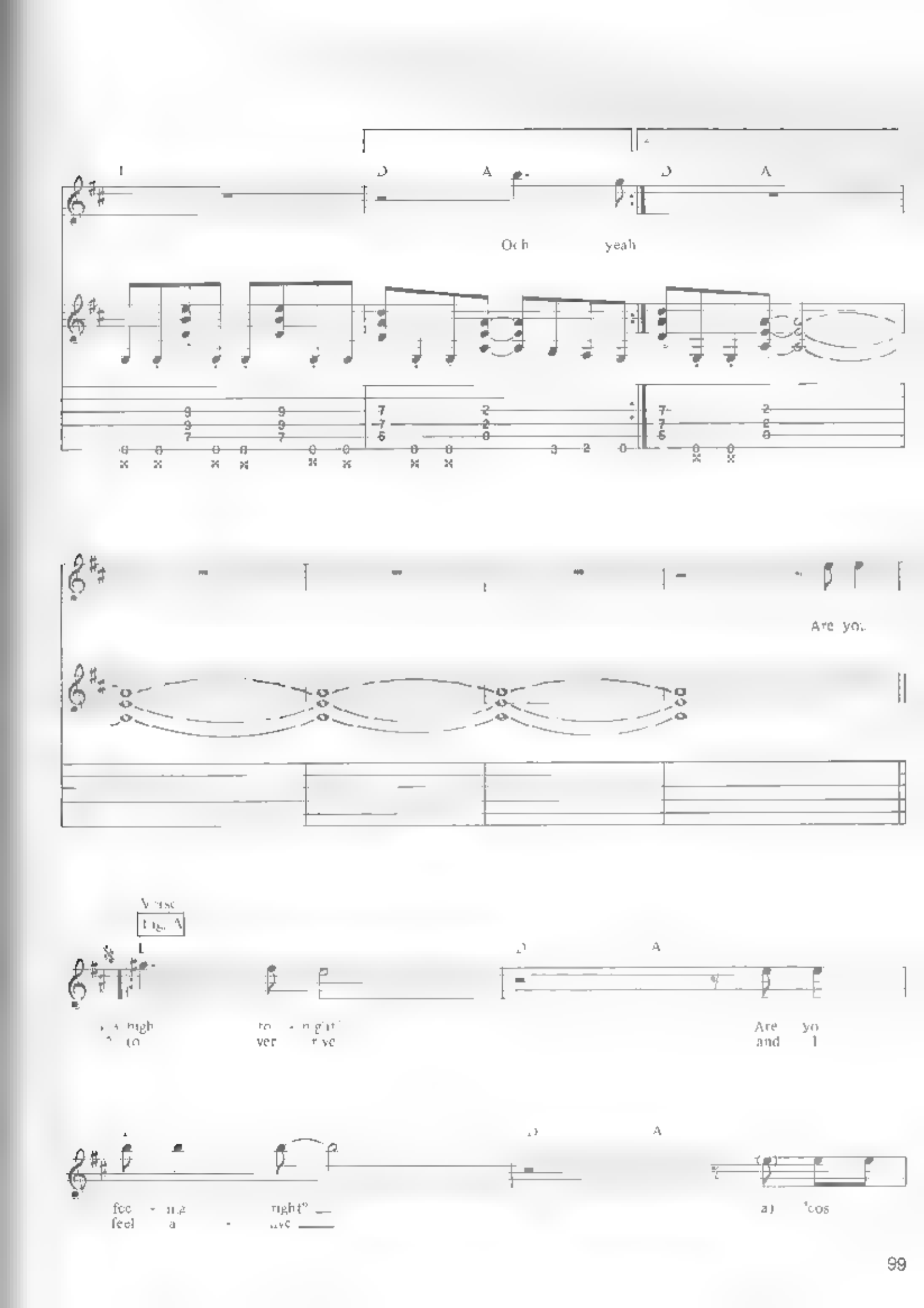

Och yeah
Are you
Verse
Are yo
and I
feel a
right
a) cos

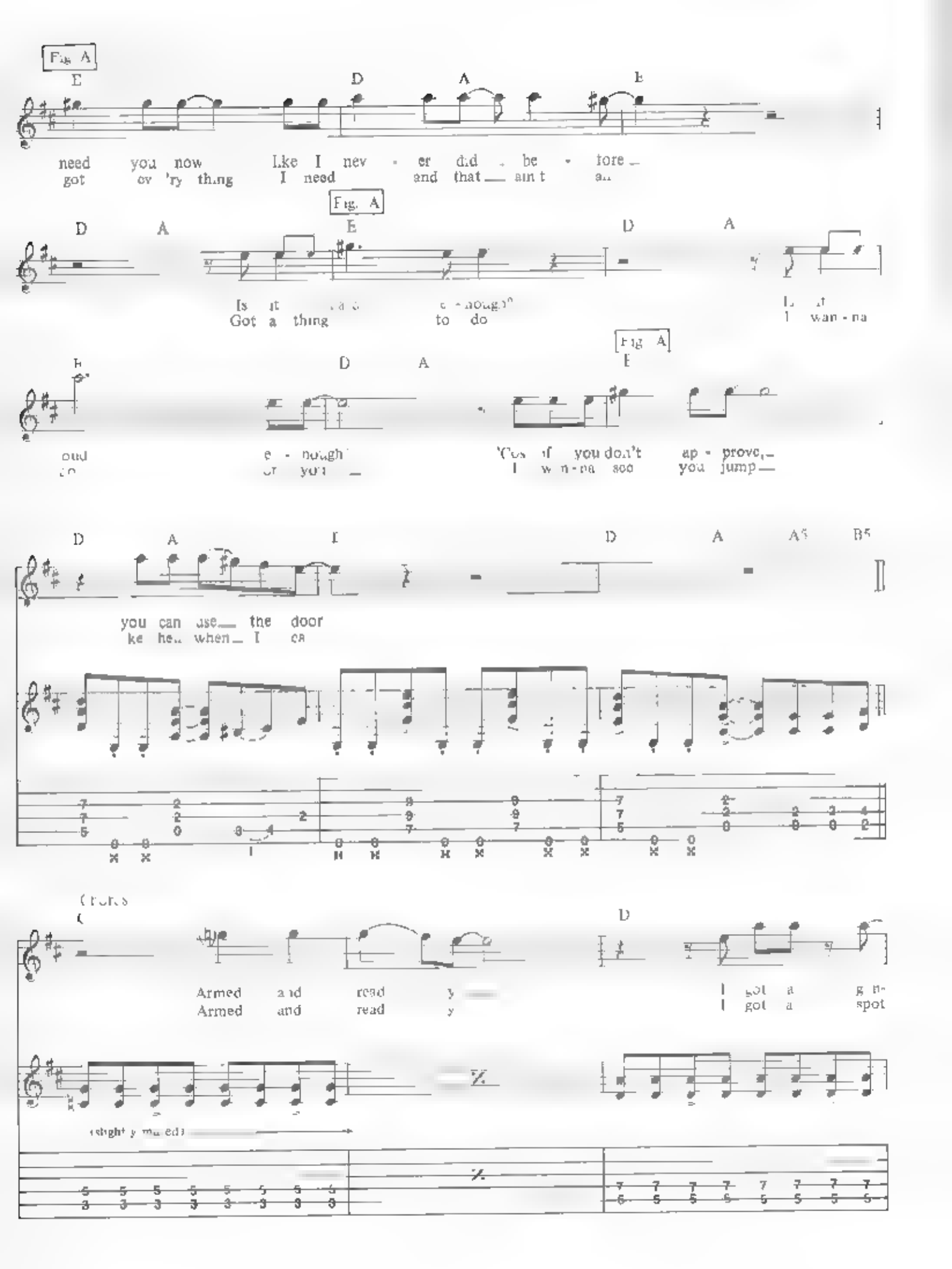
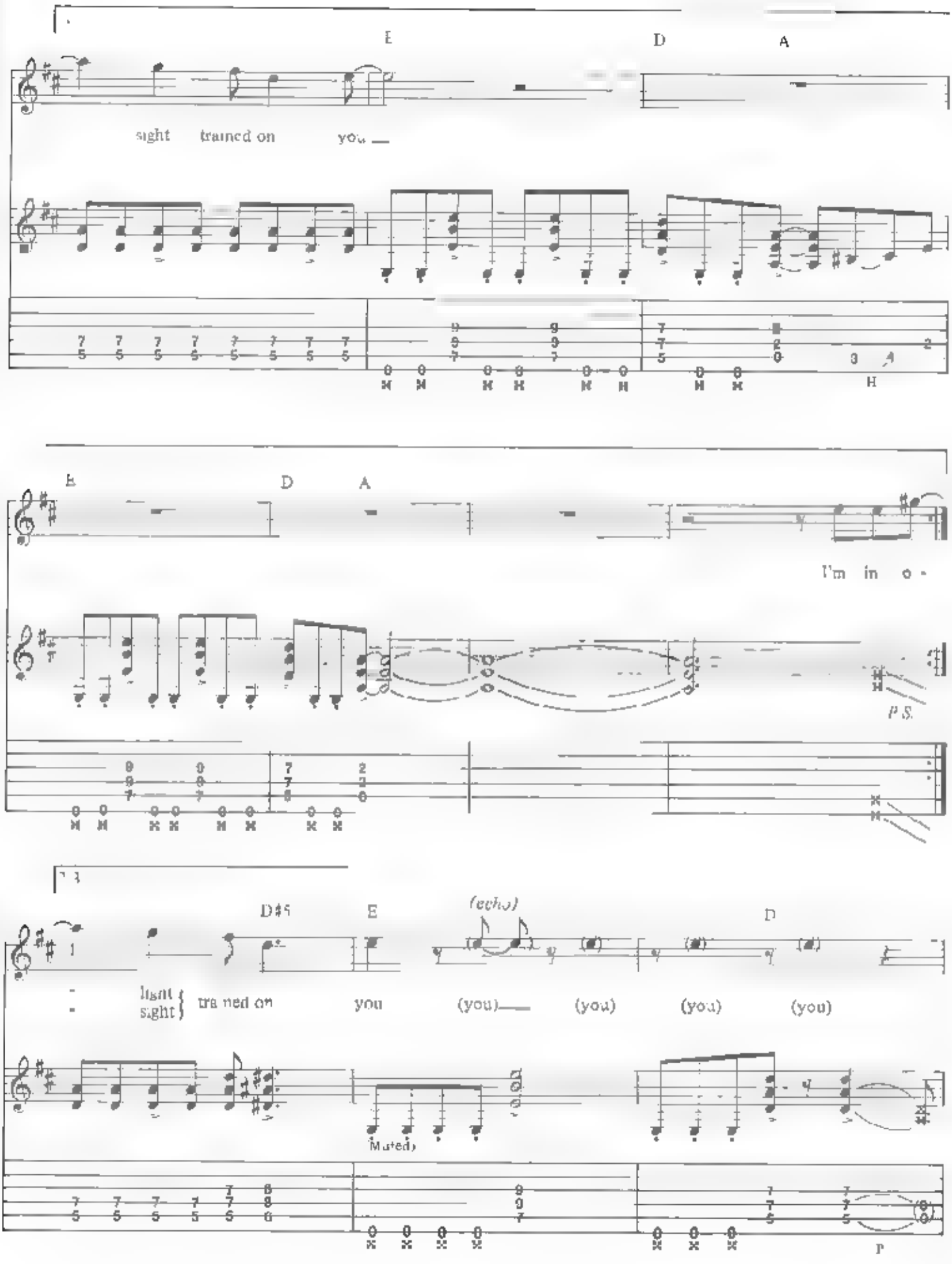
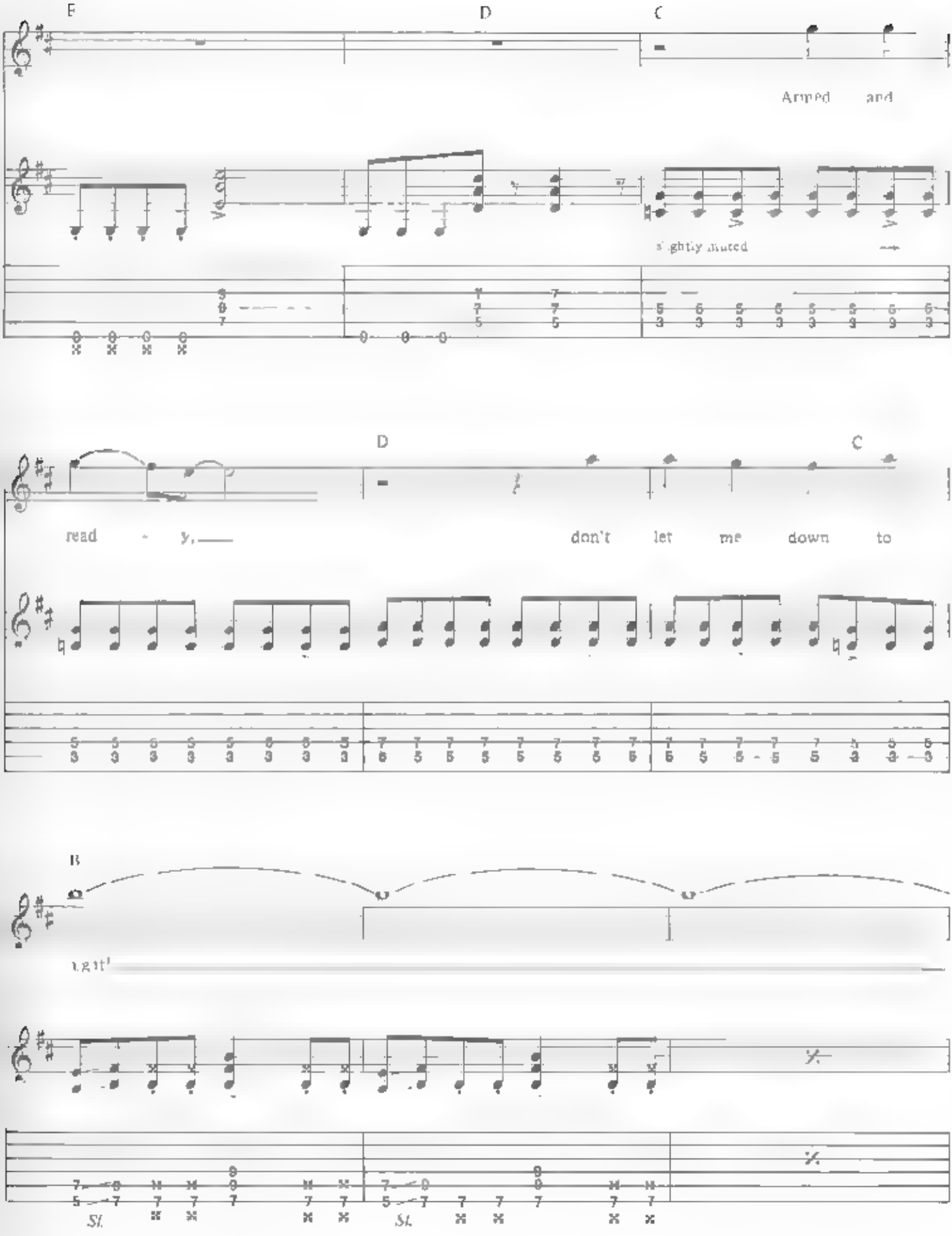
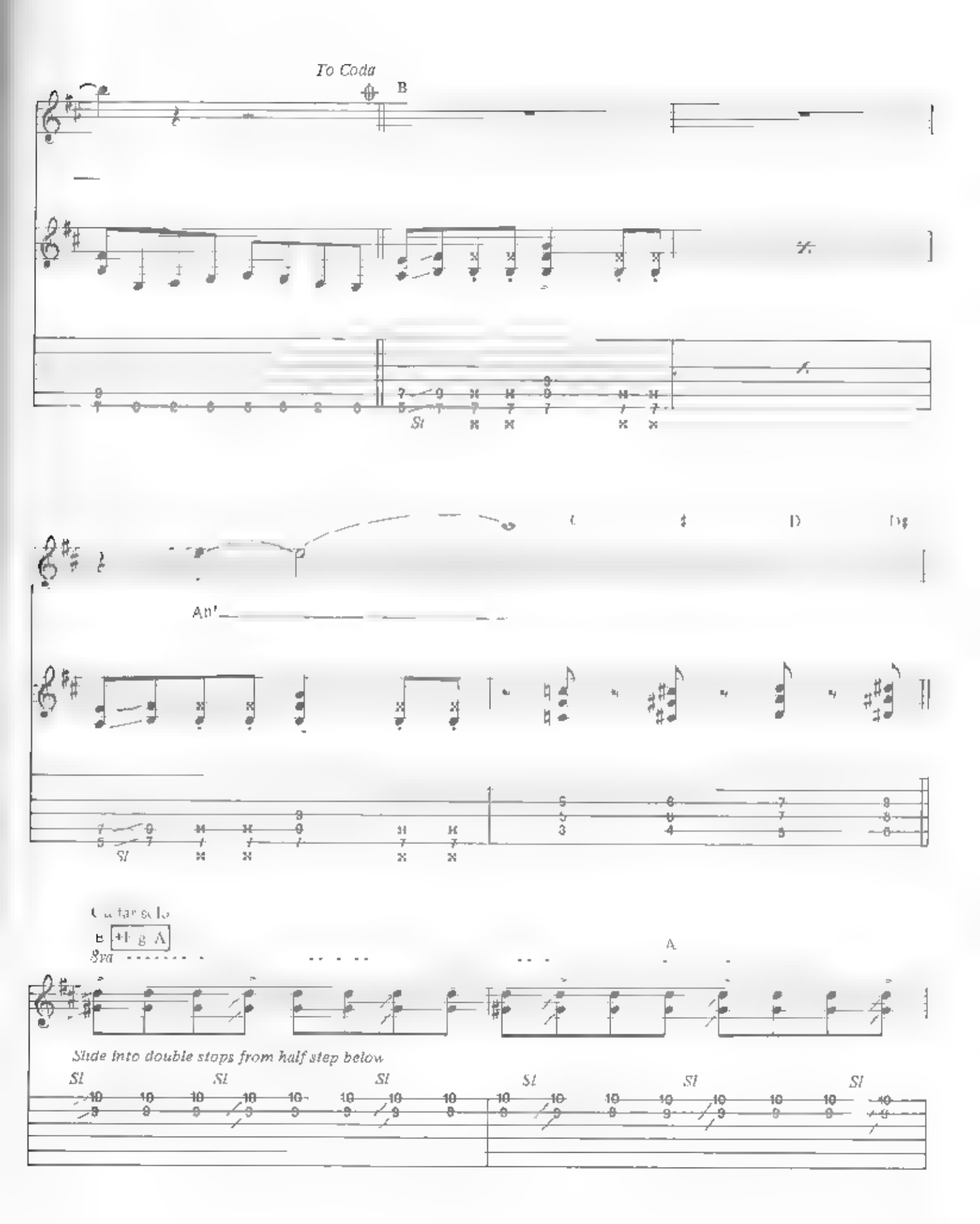
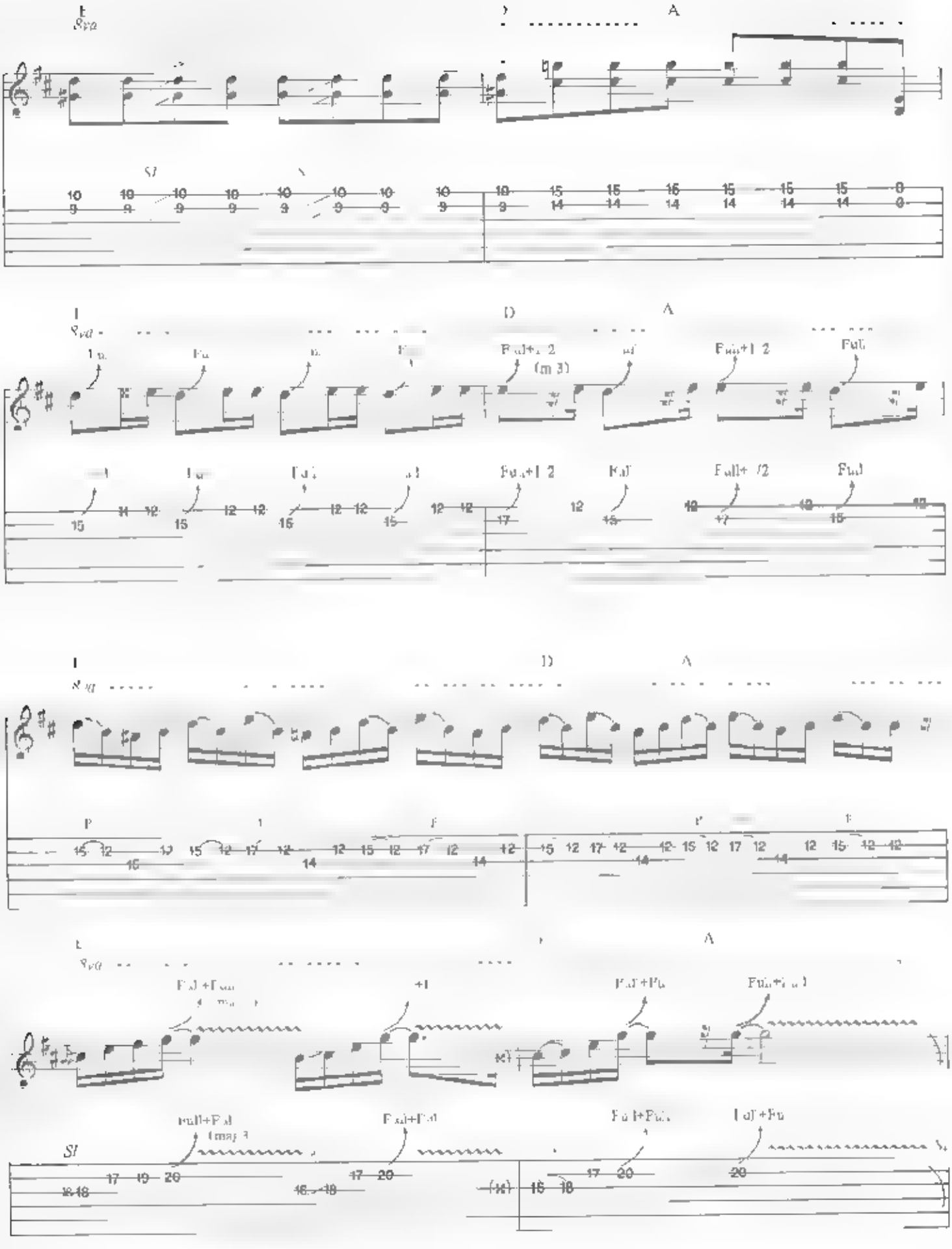


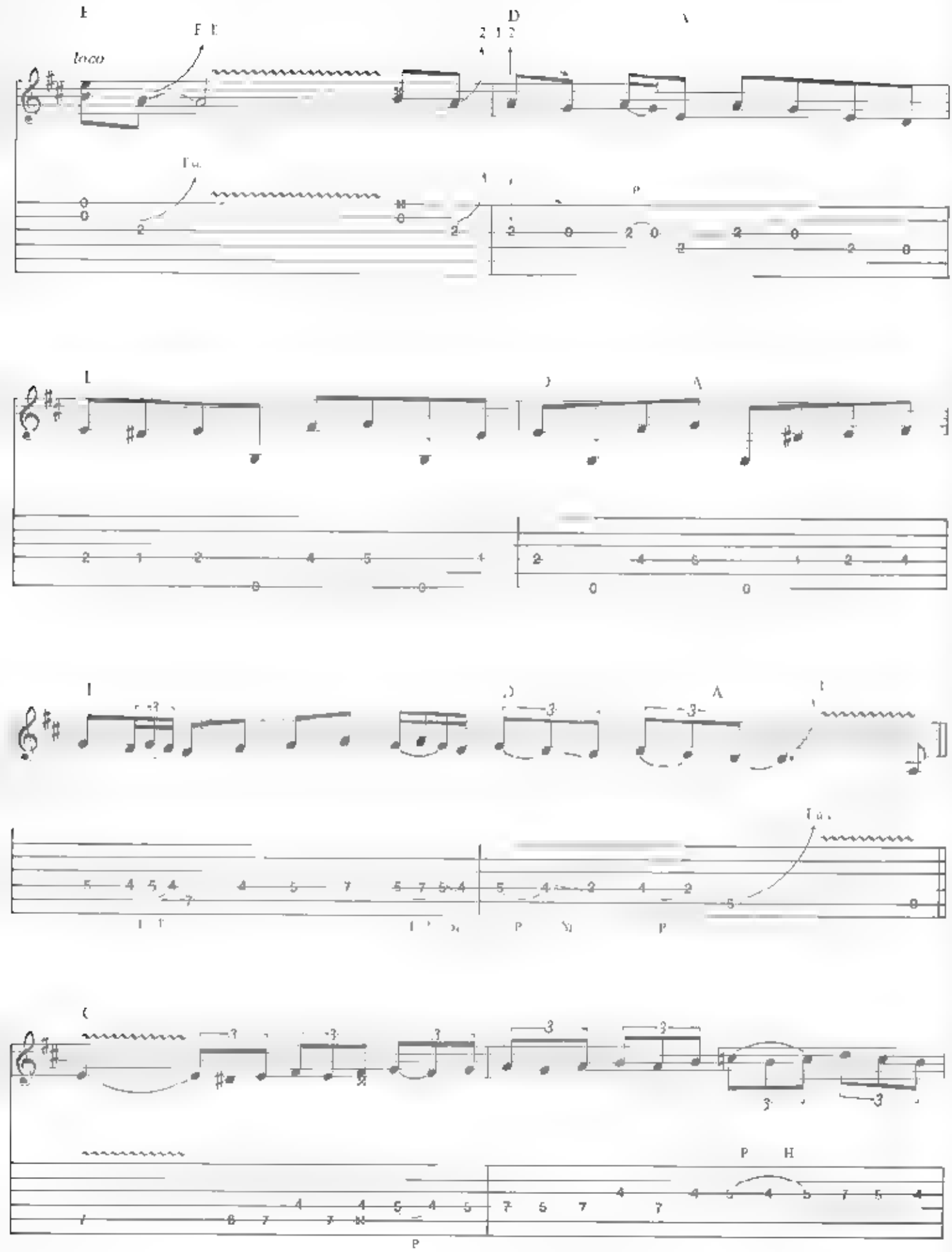
Fig. A
E D A E
need you now like I nev - er did be - fore
got ev 'ry thing I need and that ain't all
Fig. A
D A E D A
Is it e - nough?
Got a thing to do
I wan - na
E D A E
Fig. A
oud e - nough
'Cos if you don't ap - prove,
I wan - na see you jump
D A E D A A5 B5
you can use the door
ke he when I ca
Chorus
C D
Armed and read y
Armed and read y
I got a gun
I got a spot
(slightly muted)

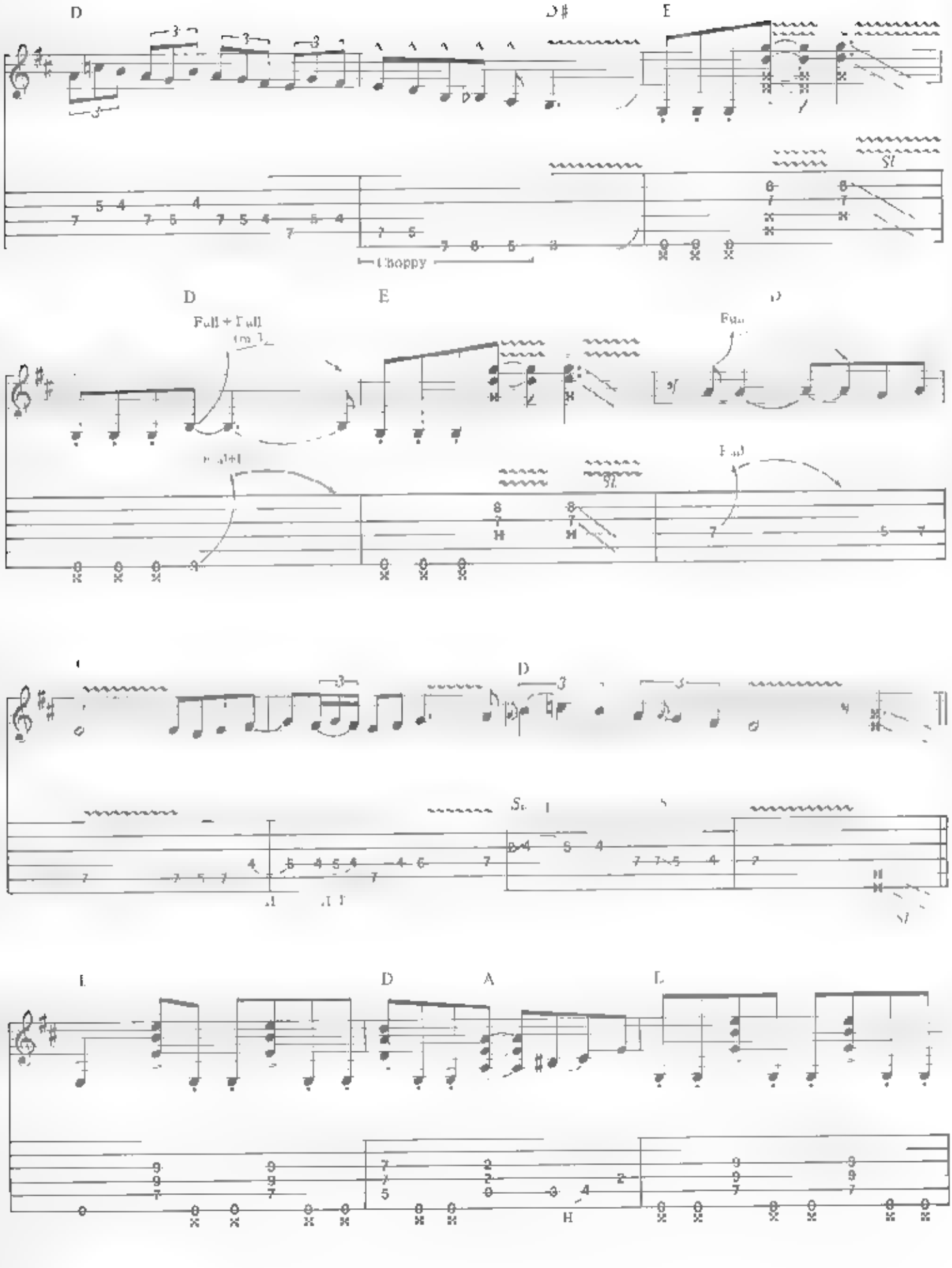

E
D
A
sight trained on you
H
E
D
A
I'm in o -
P.S.
D#5
E
(echo)
D
light
sight
tra ned on
you
(you)
(you)
(you)
(you)
Muted
P

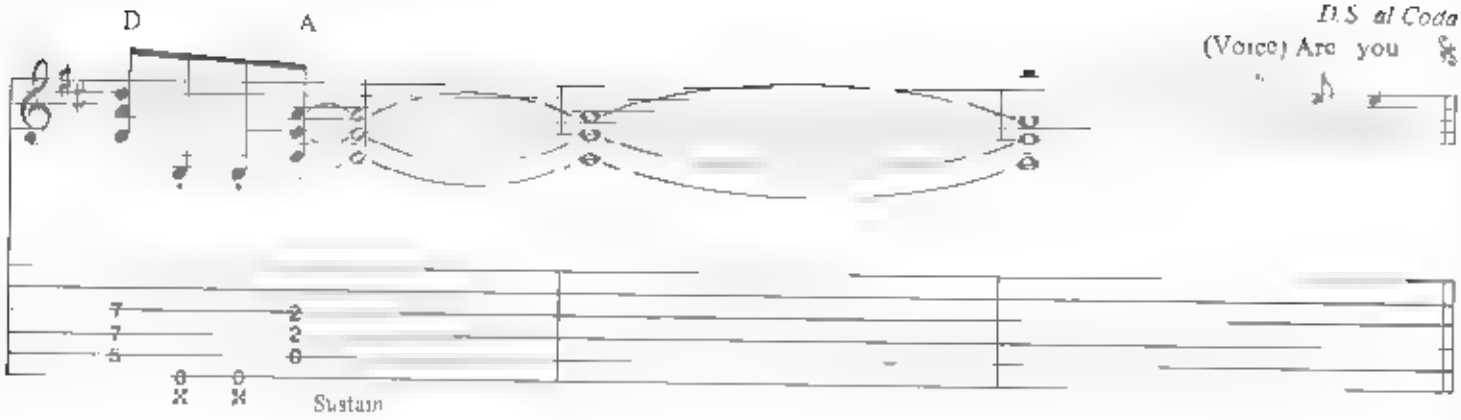

E
D
C
Armed and
Vol. 00
slightly muted
D
C
read - y,
don't let me down to
B
Light
SL
SL

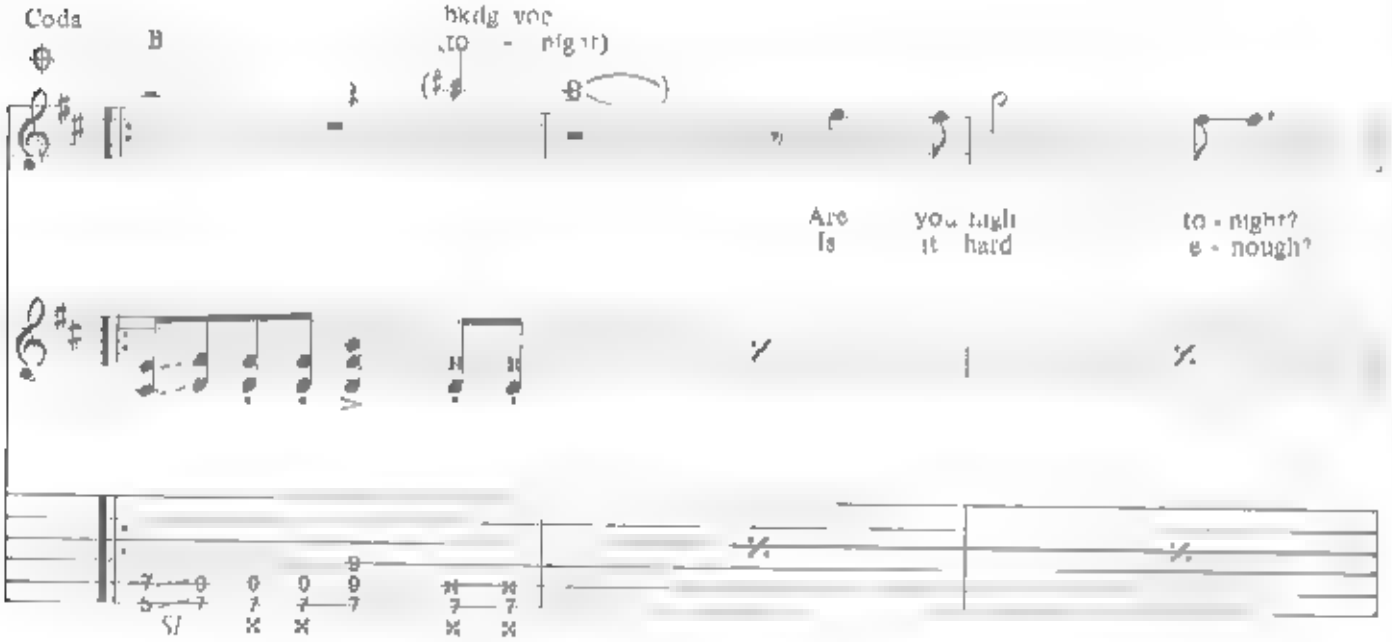

To Coda
B
Sl
C
D
D♯
An'
Sl
Guitar solo
B
A
8va
Slide into double stops from half step below
Sl
Sl
Sl
Sl
Sl
Sl

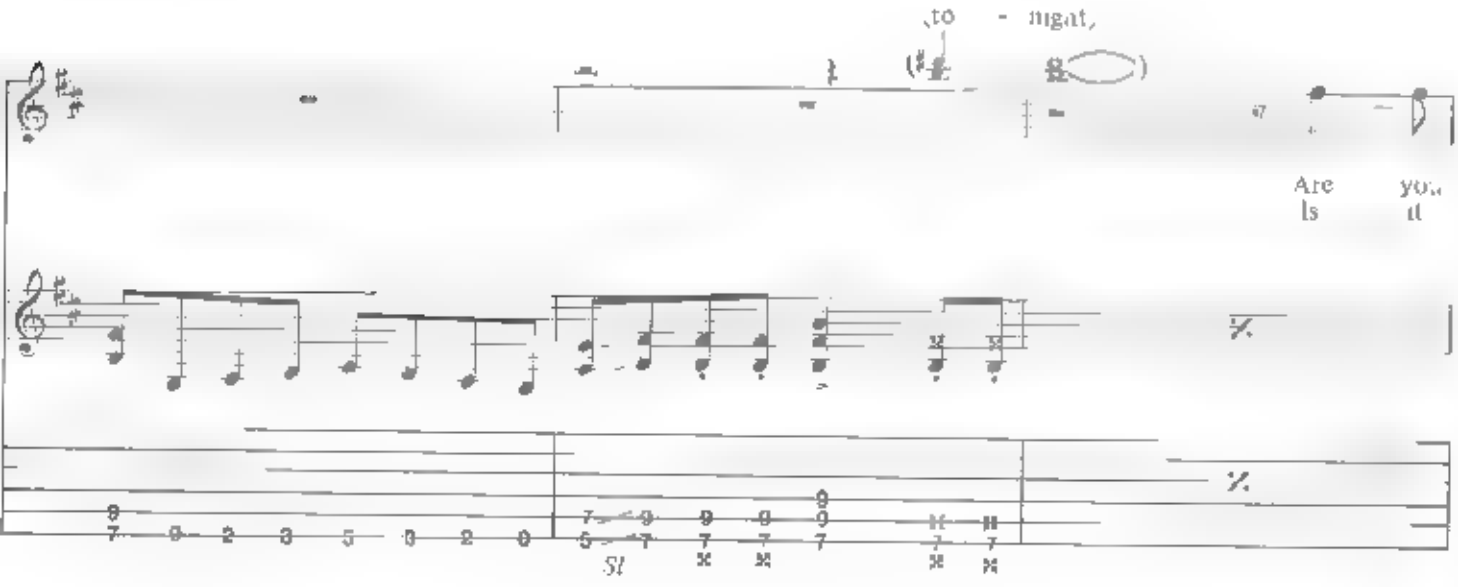


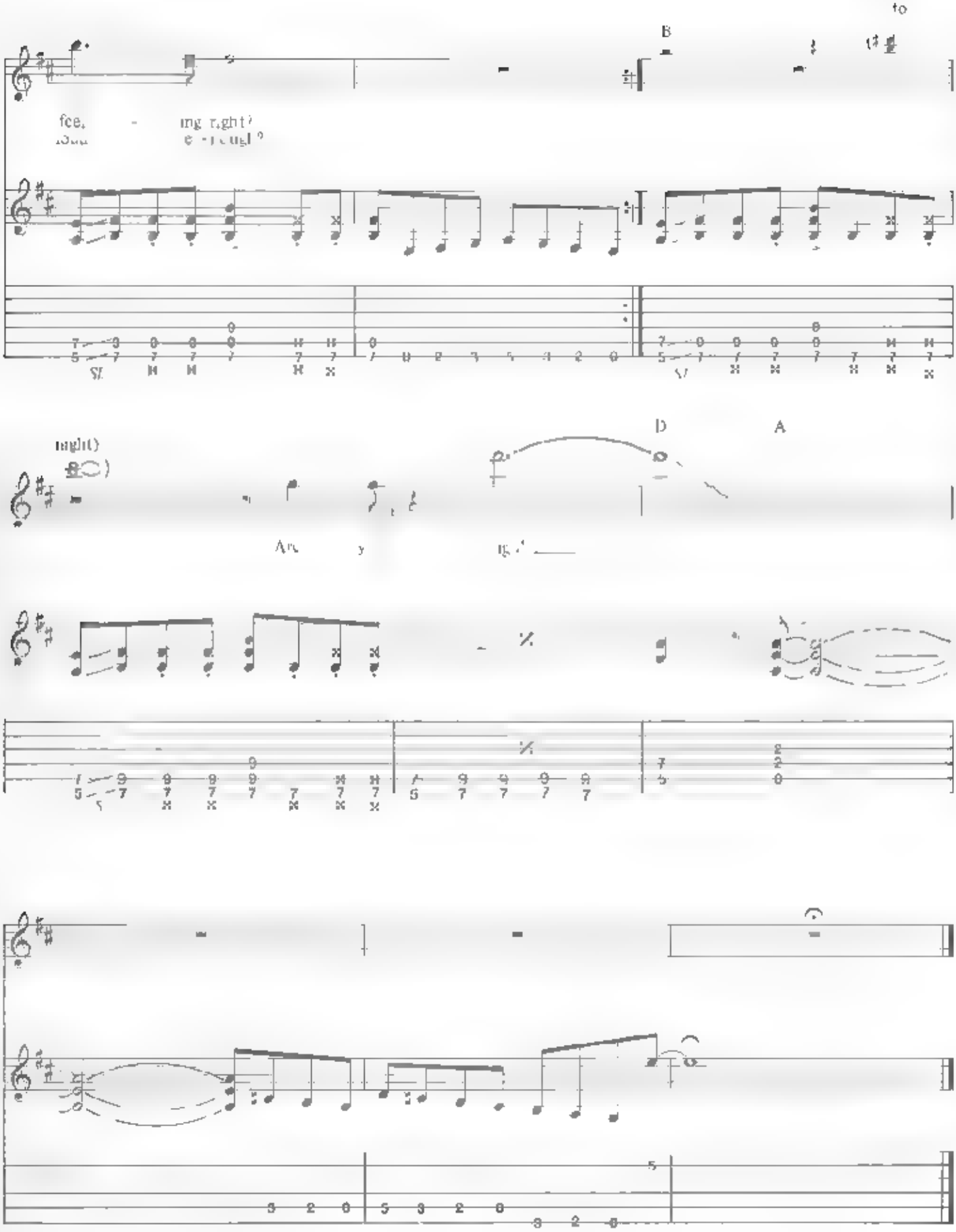

loco


D
D#
E
Choppy
D
E
Full + Full
D
D
D
D
A
E


D
A
D.S. al Coda
(Voice) Are you
Sustain

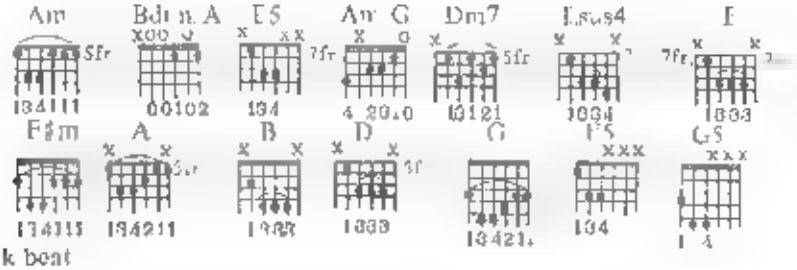

Coda
B
(to - night)
Are you
Is it
to - night?
e - nough?


(to - night)
Are
Is


B
to
D
A

I'M GONNA MAKE YOU MINE

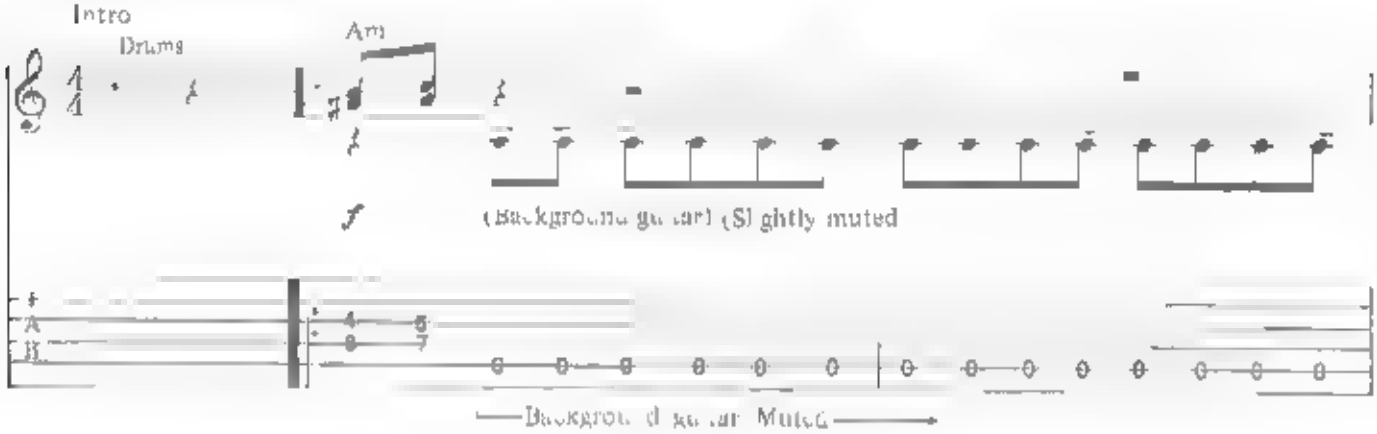
Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKenna

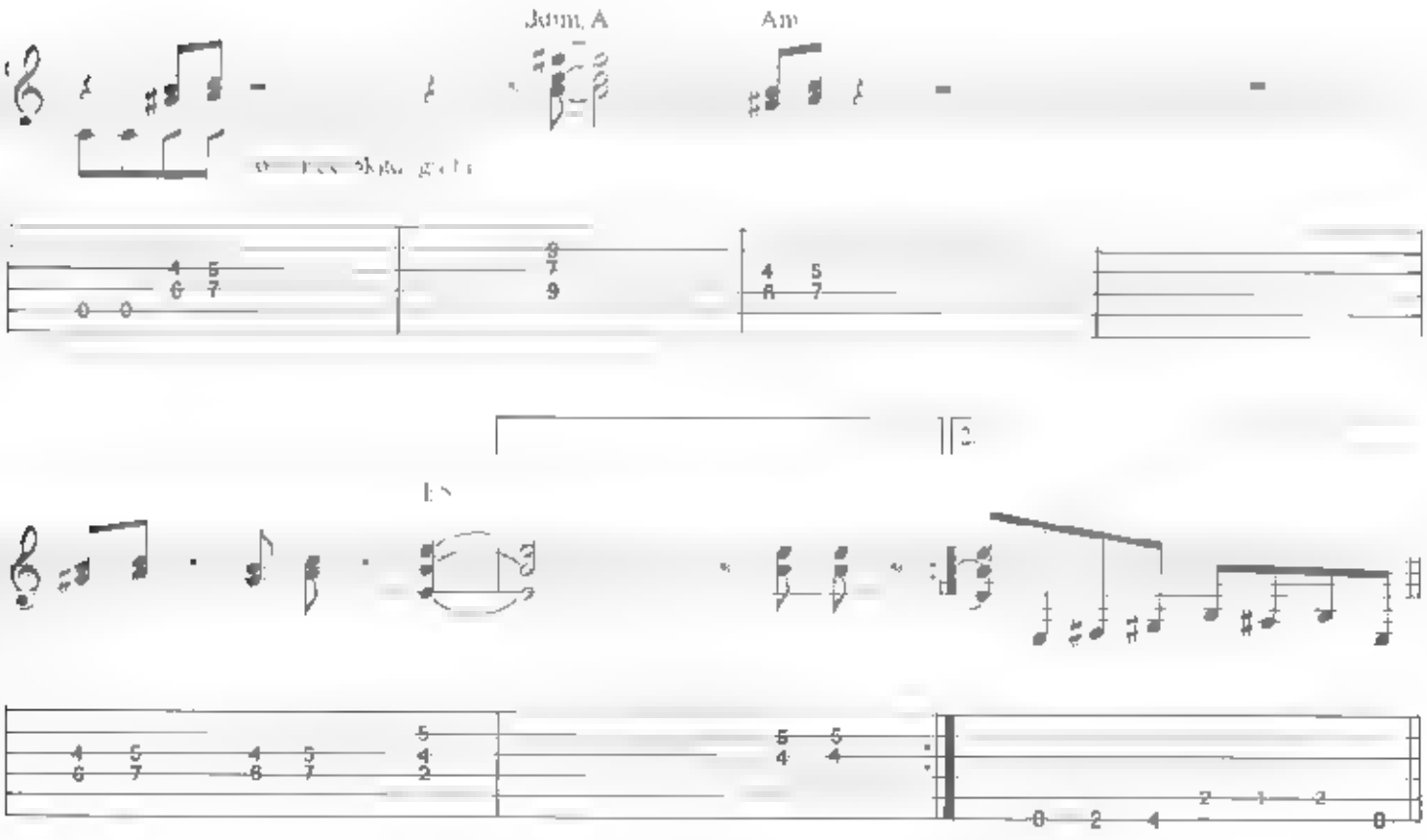


Medium Rock beat

Intro

Drums





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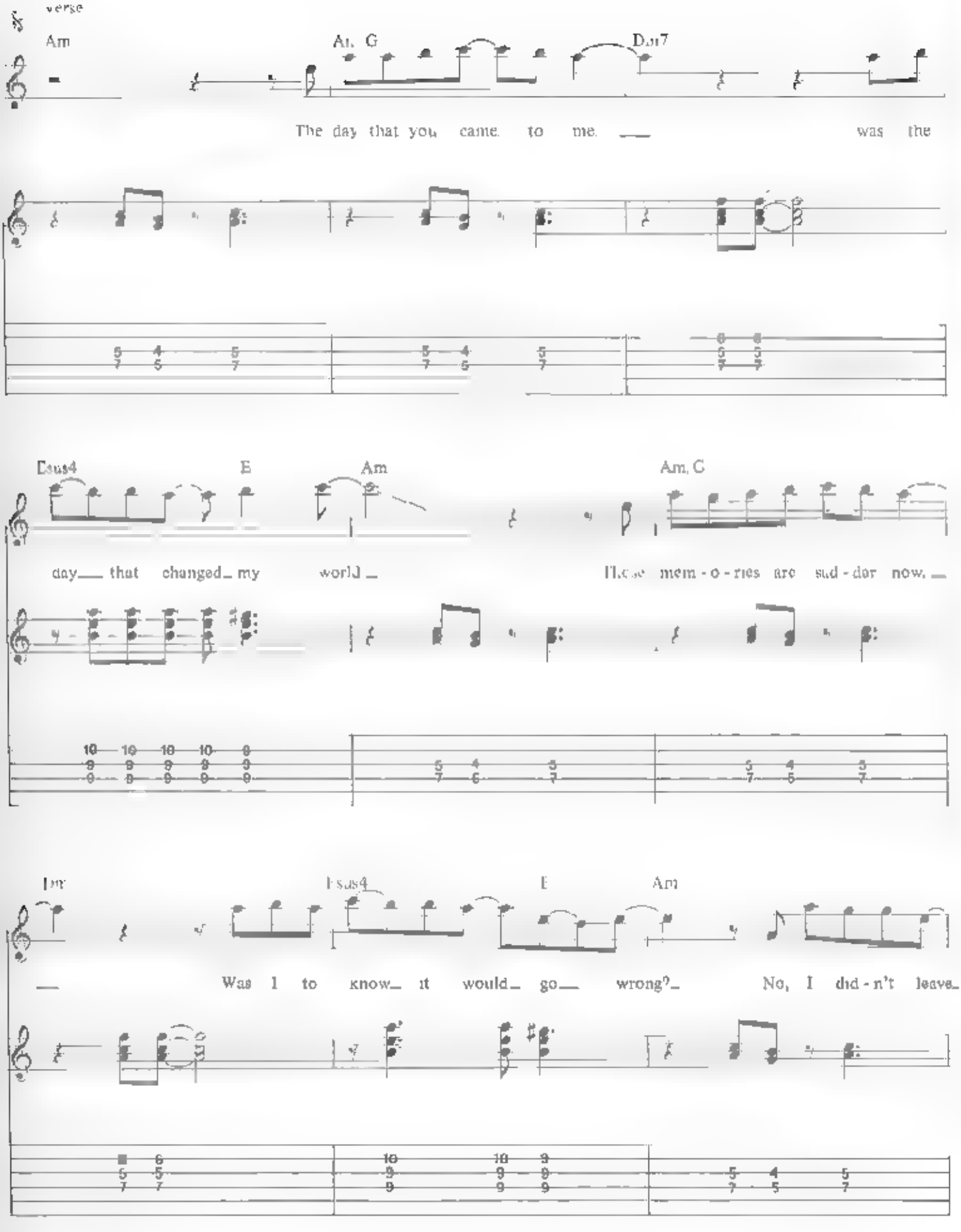
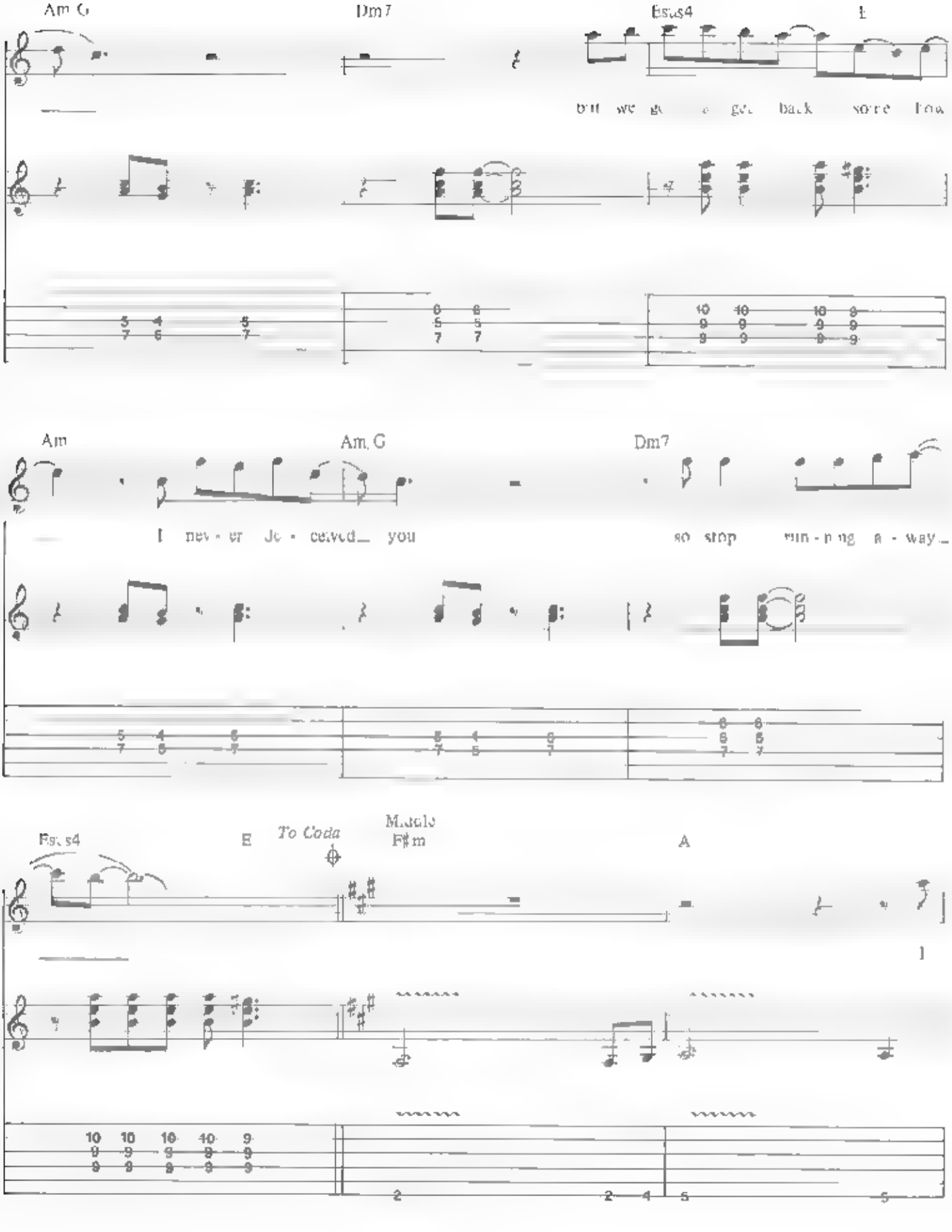
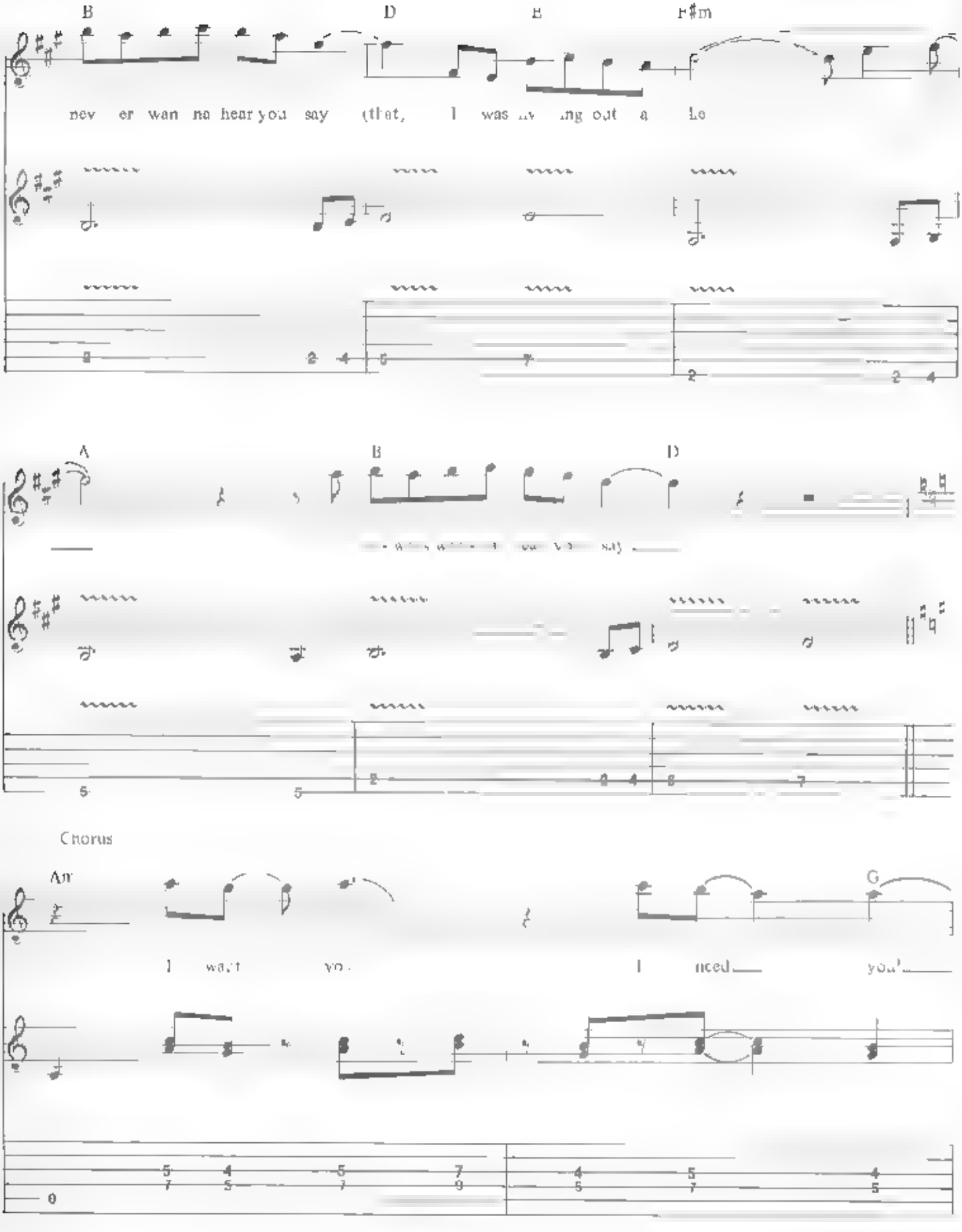
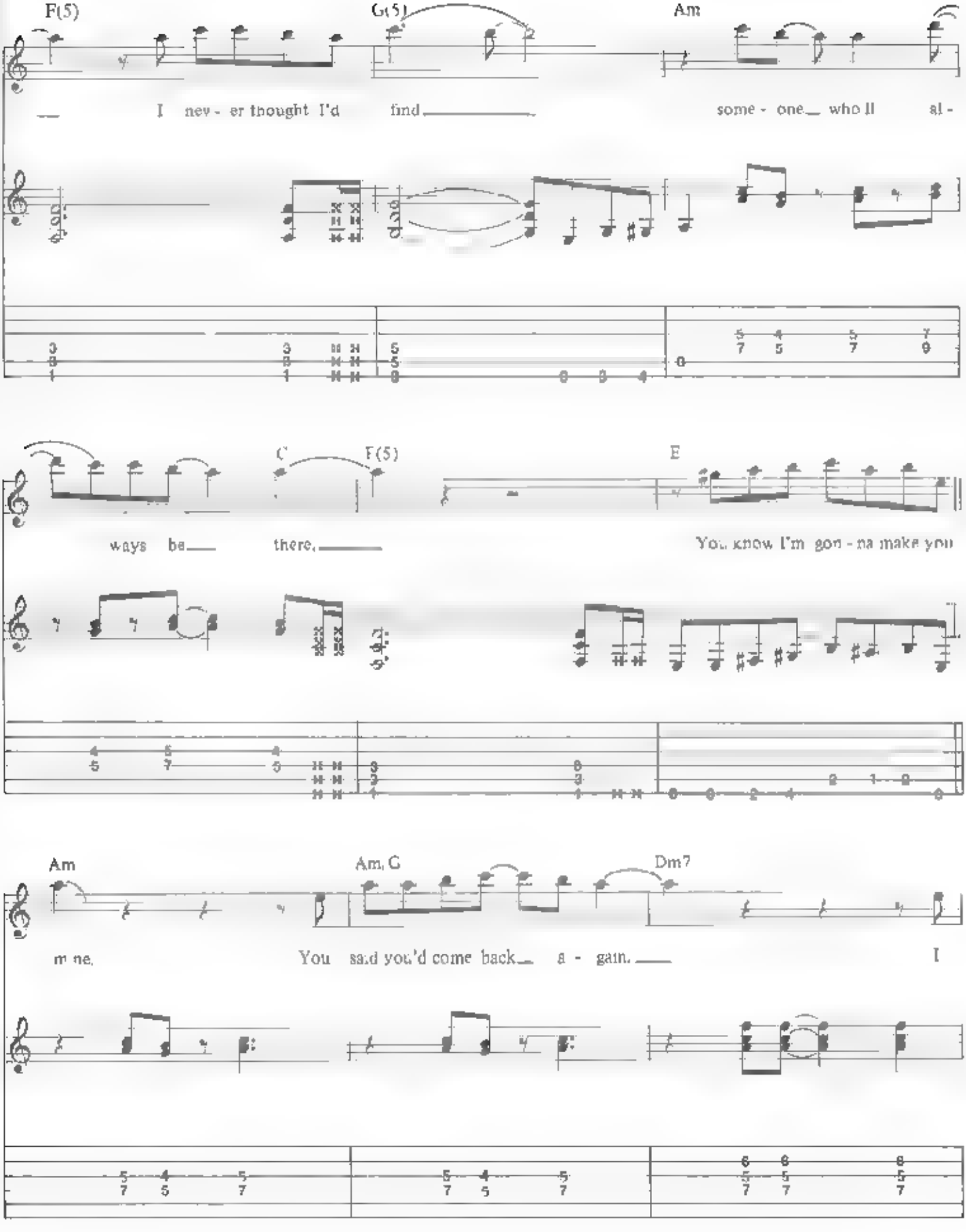
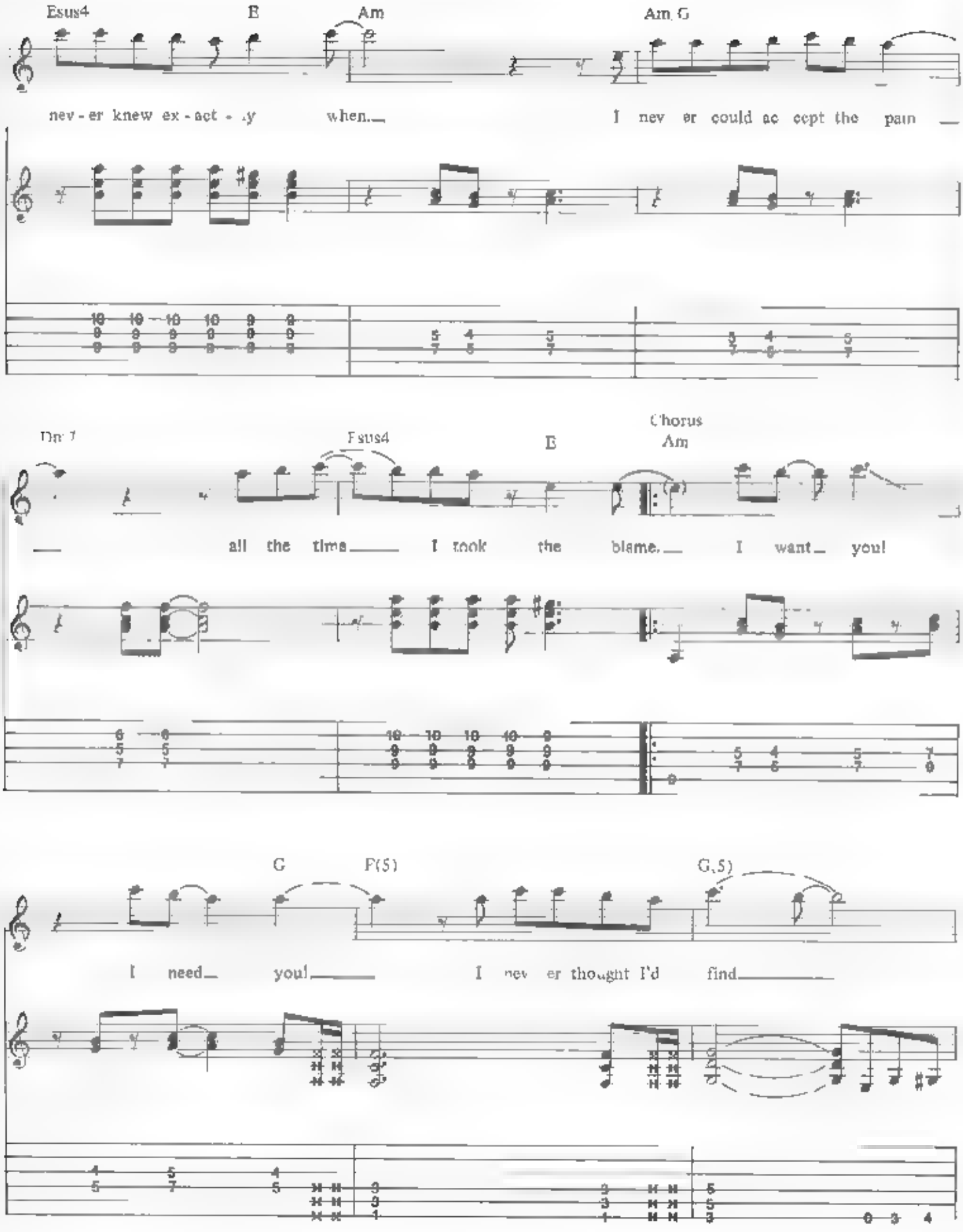
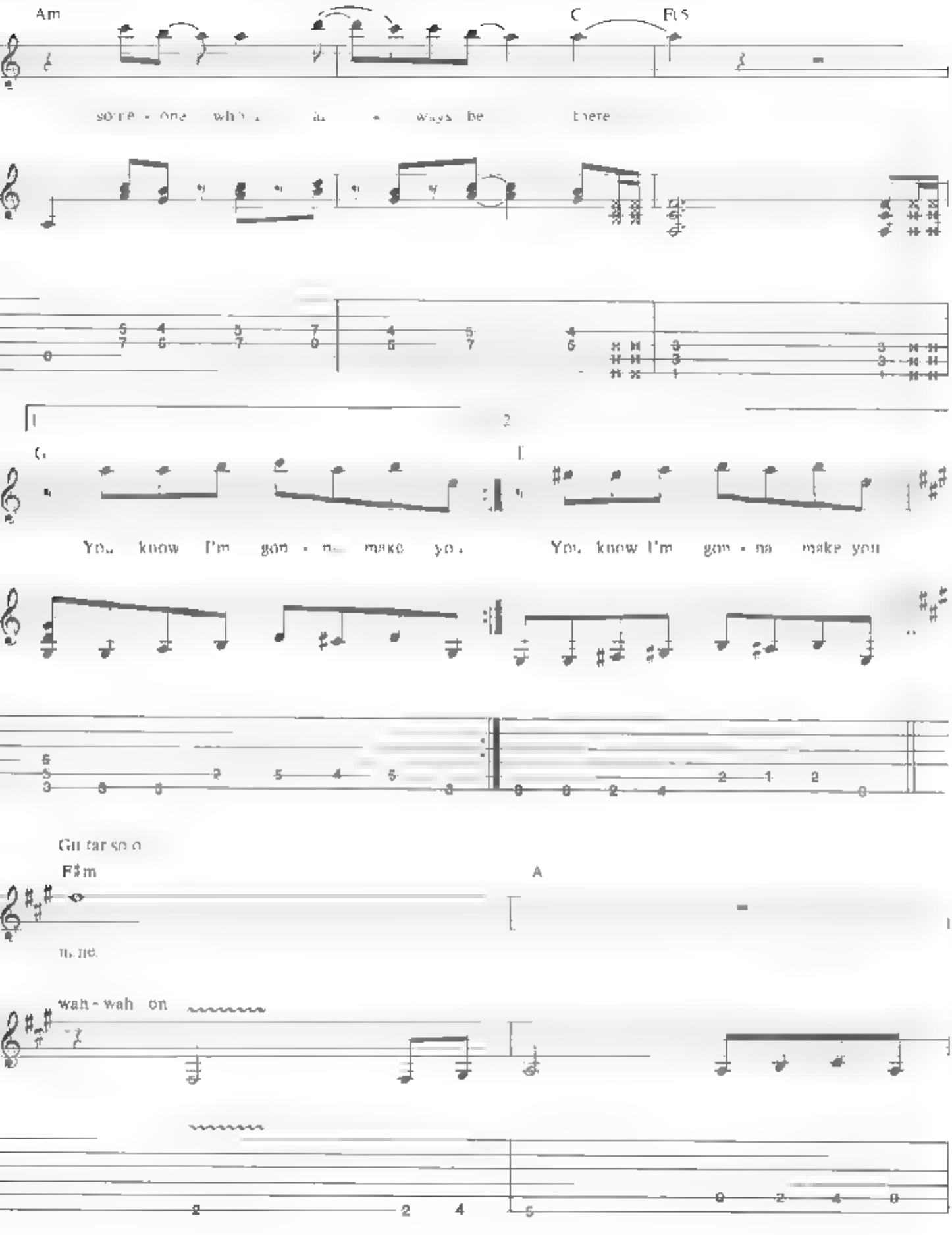

verse
Am
Am, G
Dsus7
The day that you came to me was the
Dsus4
E
Am
Am, G
day that changed my world
Those mem - o - ries are sad - der now.
Dm
Fsus4
E
Am
Was I to know it would go wrong?
No, I did - n't leave

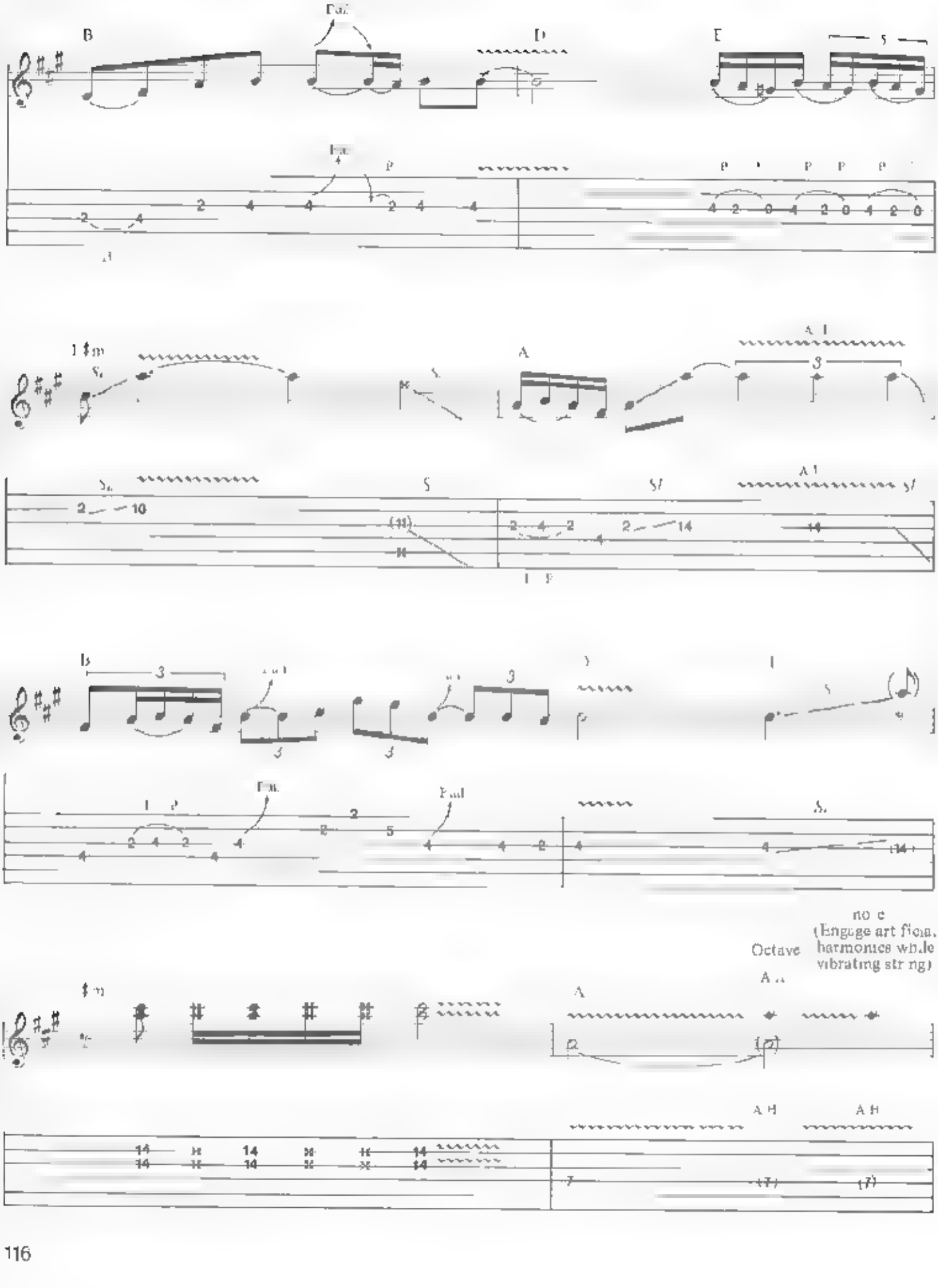

Am G
Dm7
Esus4
E
but we ge ge back so're low
Am
Am G
Dm7
I nev - er De - ceived you
so stop run - n ng a - way
Esus4
E
To Coda
Music
F♯m
A
1
2
2
4
5
5

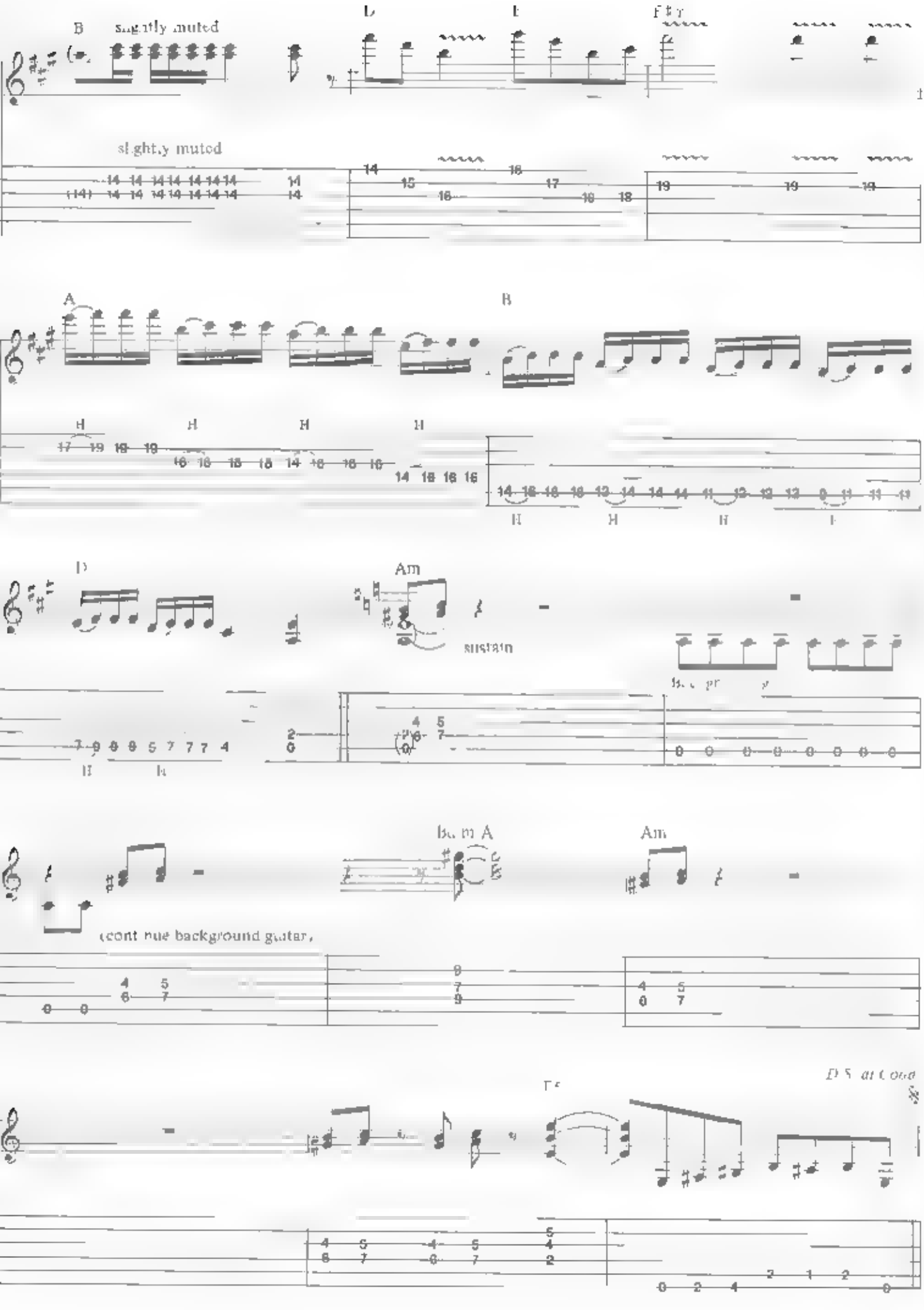

B
D
E
F♯m
nev er wan na hear you say (that, I was ..v ..ng out a Lo
A
B
D
Chorus
Am
G
I want yo.
I need you'

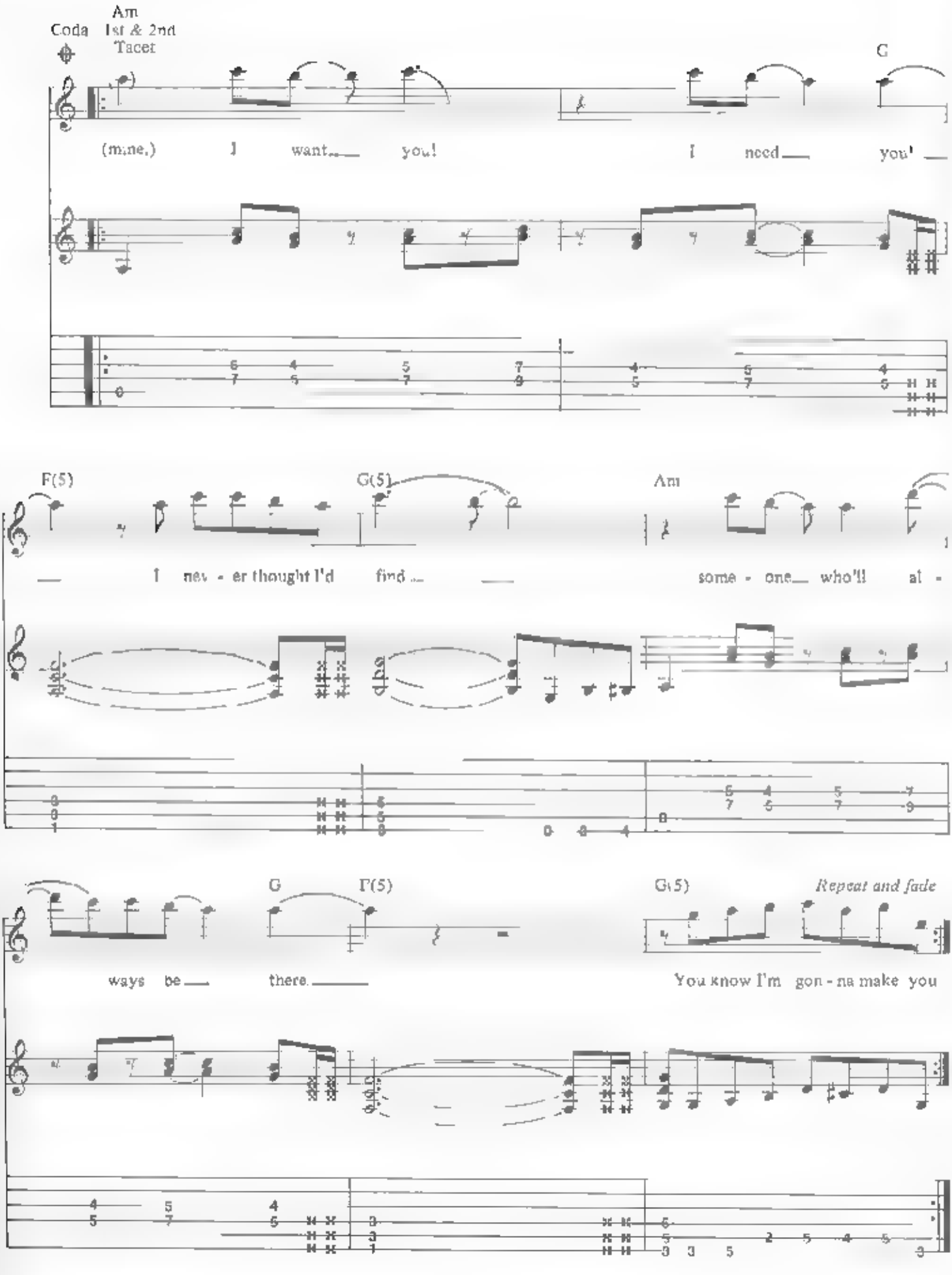

F(5)
G(5)
Am
I nev - er thought I'd find
some - one who'll al -
C
F(5)
E
ways be there.
You know I'm gon - na make you
Am
Am, G
Dm7
mine.
You said you'd come back a - gain.
I


Esus4
E
Am
Am G
nev - er knew ex - act - .y when.
I nev er could ac cept the pain
Dm 7
Esus4
E
Chorus
Am
all the time
I took the blame.
I want you!
G
F(5)
G(5)
I need you!
I nev er thought I'd find


Am
C
F♯5
some - one who I al - ways be there
You know I'm gon - na make you
You know I'm gon - na make you
Guitar solo
F♯m
A
mine.
wah - wah on

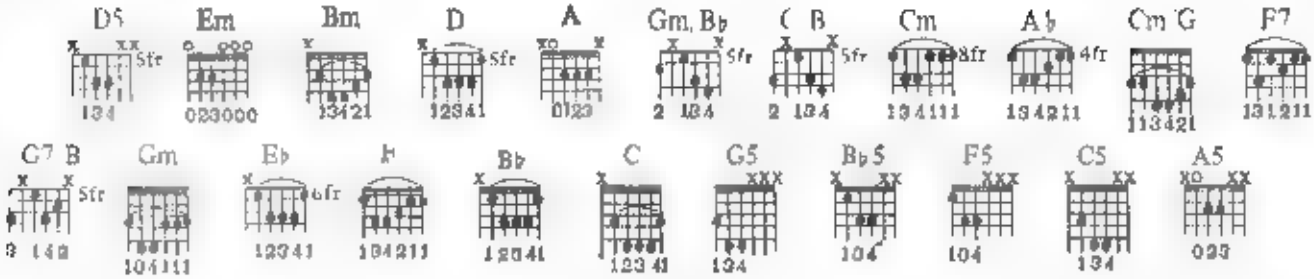

B
D
E
A
Octave
(Engage artificial harmonics while vibrating string)


B
slightly muted
slightly muted
A
B
D
Am
sustain
Bm A
Am
(continue background guitar)
D.S. al Coda


Coda
Am
1st & 2nd
Tacet
G
(mine,) I want you! I need you'
F(5)
G(5)
Am
I nev - er thought I'd find some - one who'll al -
G
F(5)
G(5)
Repeat and fade
ways be there.
You know I'm gon - na make you

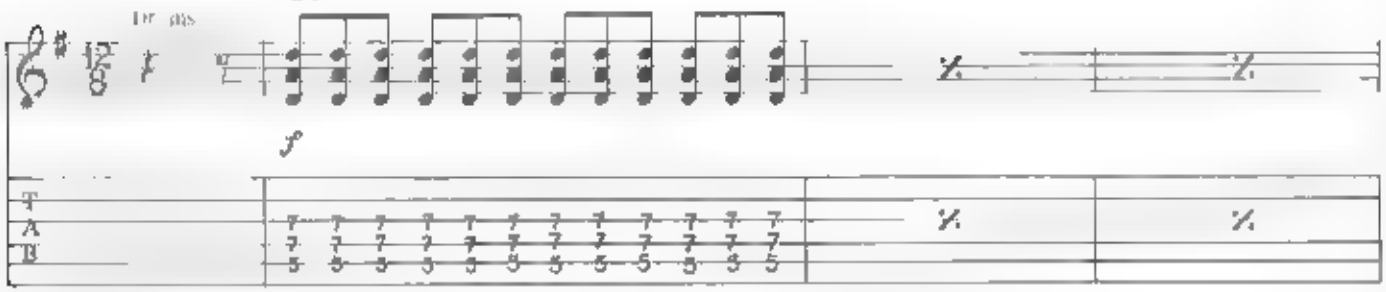
TO THE ARENA

Michael Schenker



Moderately fast Rock beat

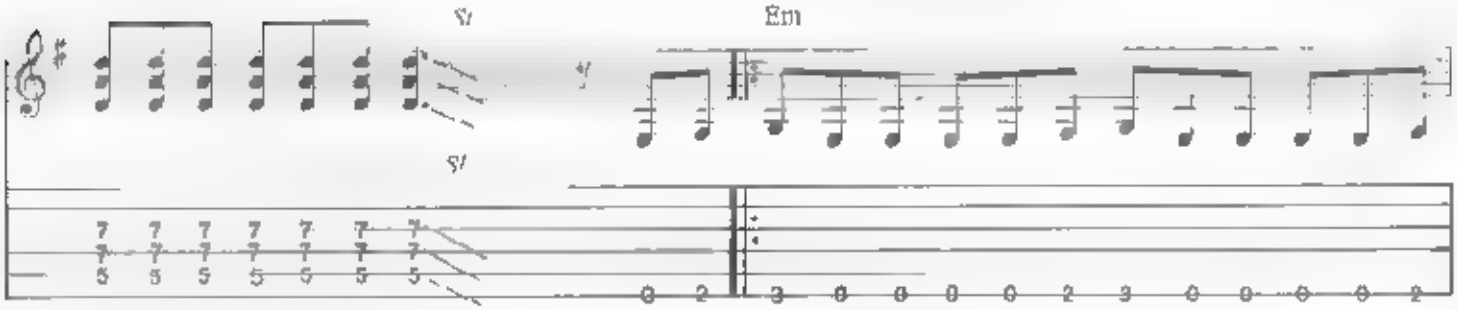
Intro

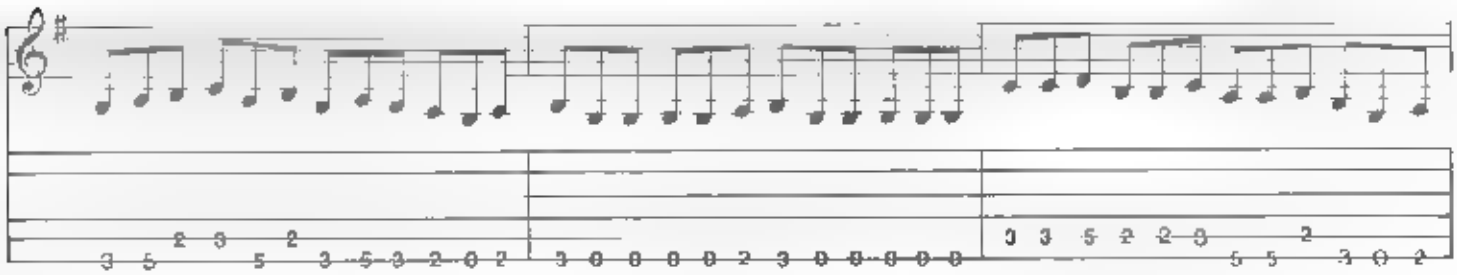


Main theme

Note (Add wah-wah pedal filter ng to theme)

on repeat muted





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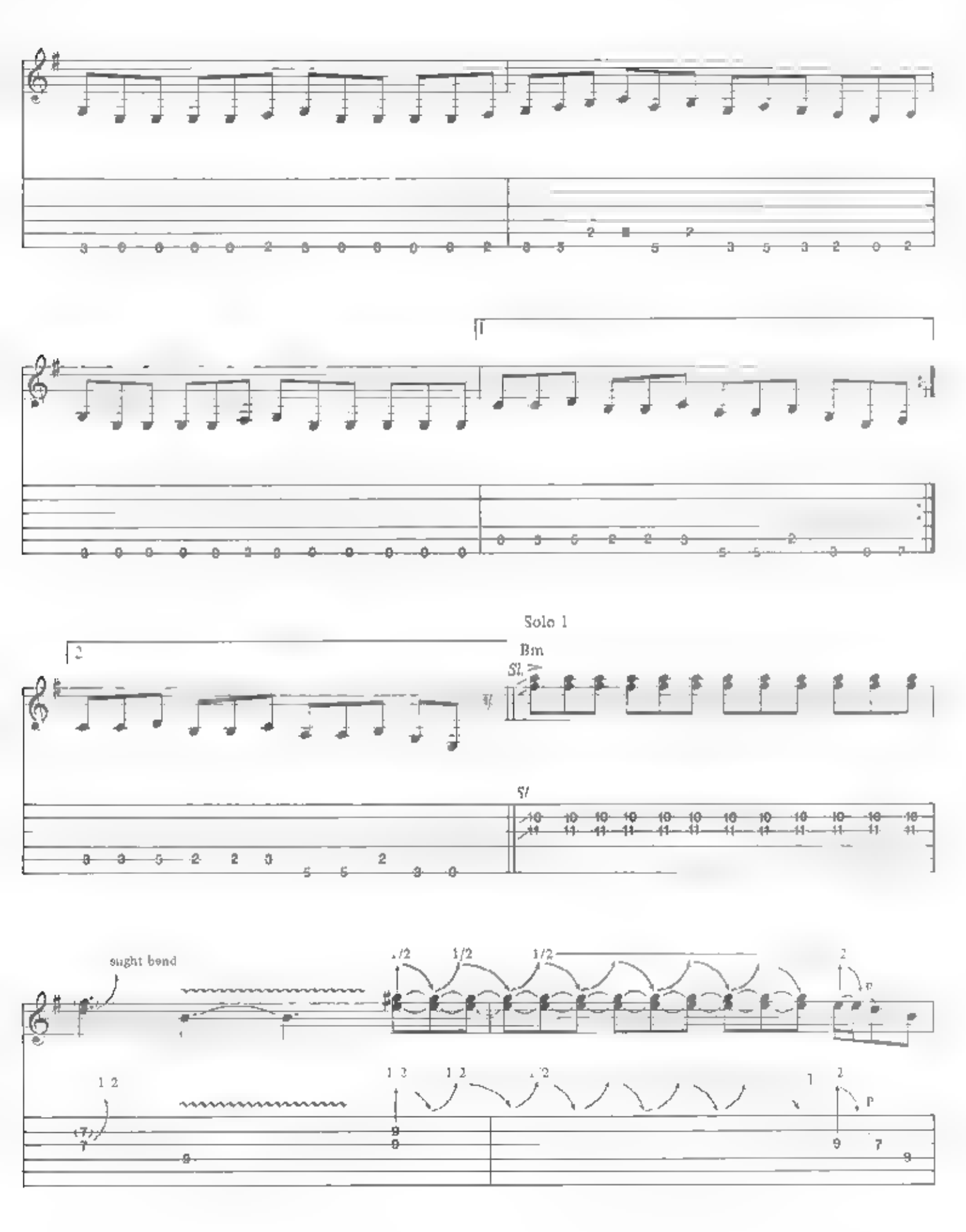
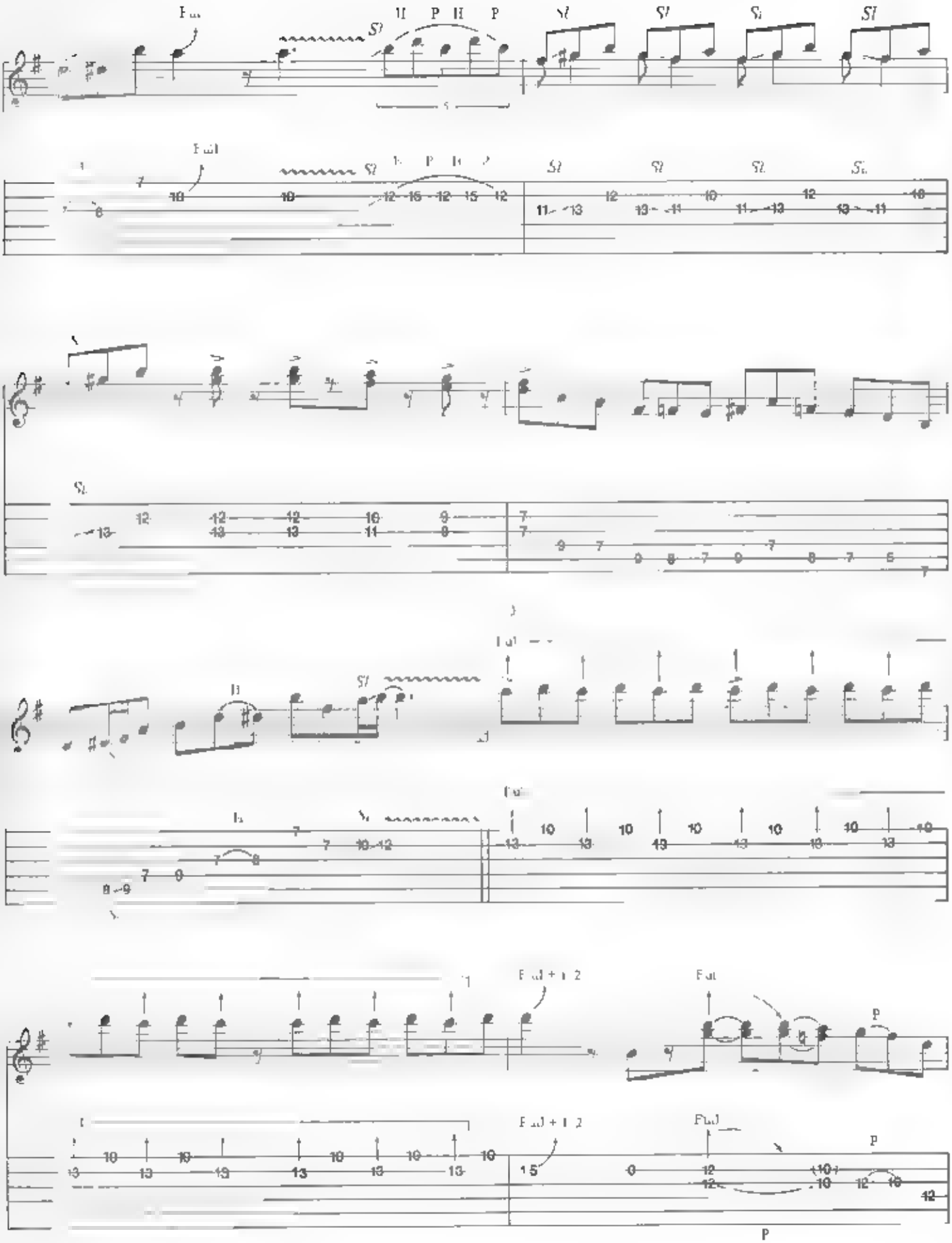
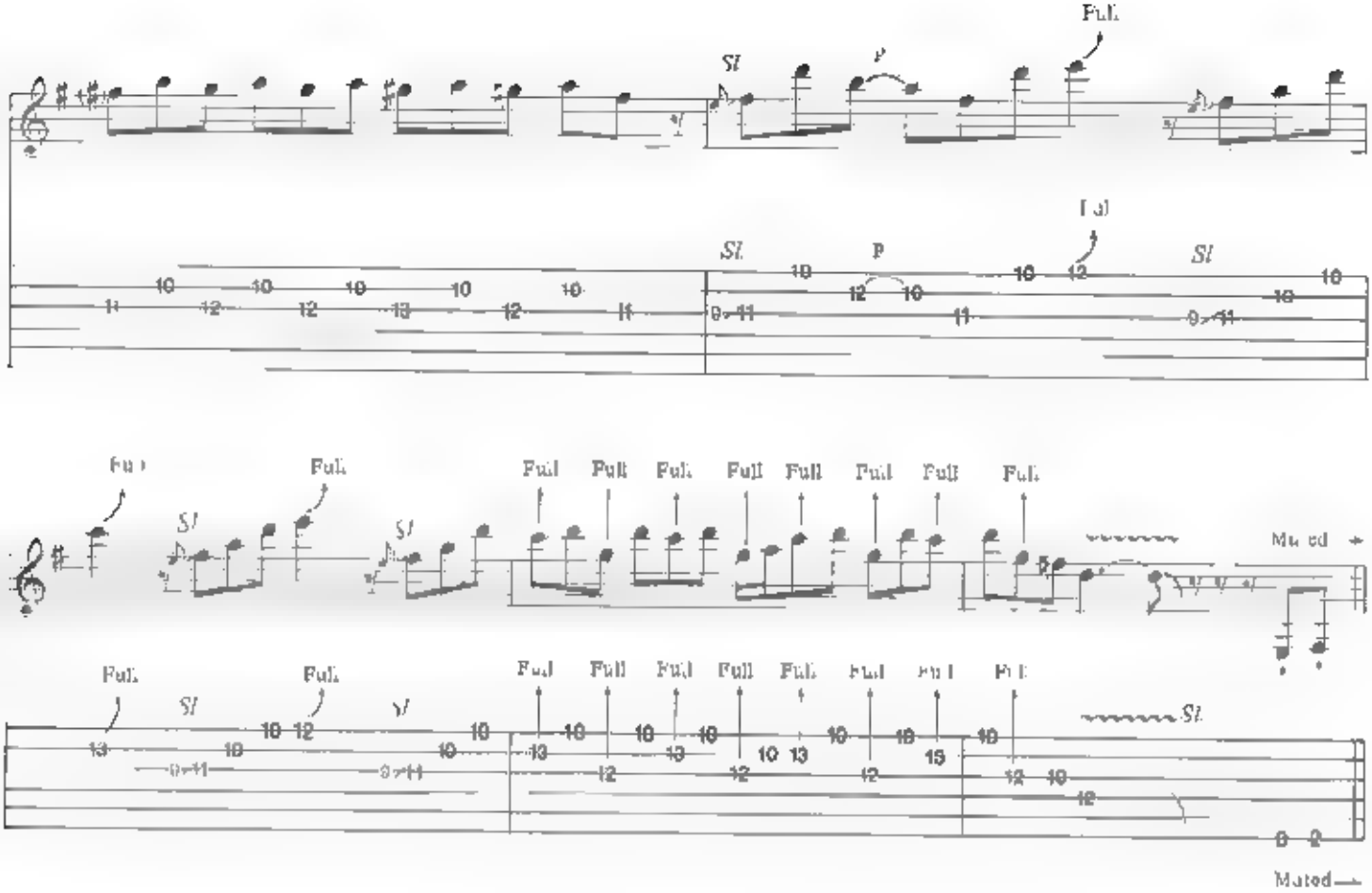
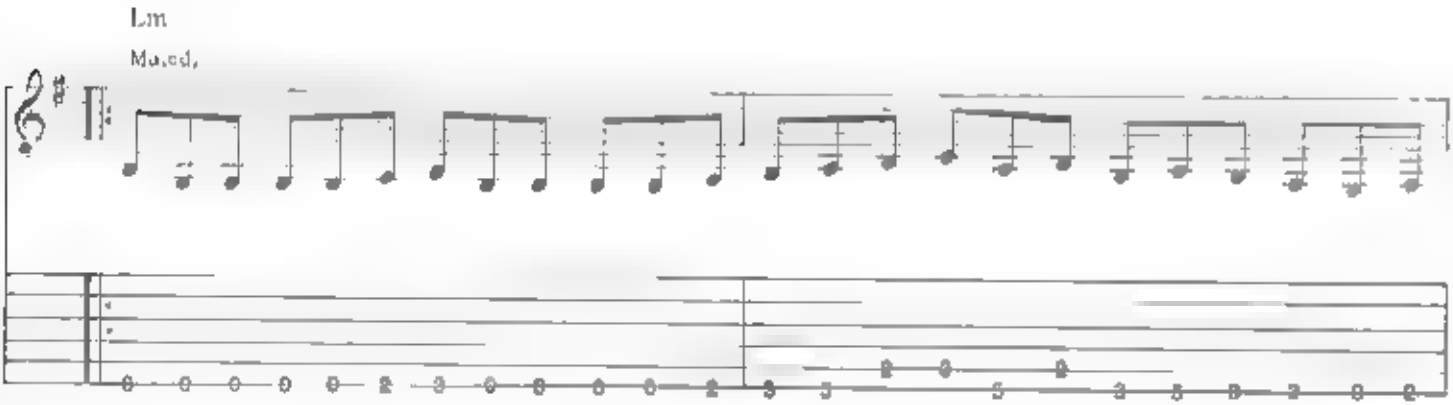
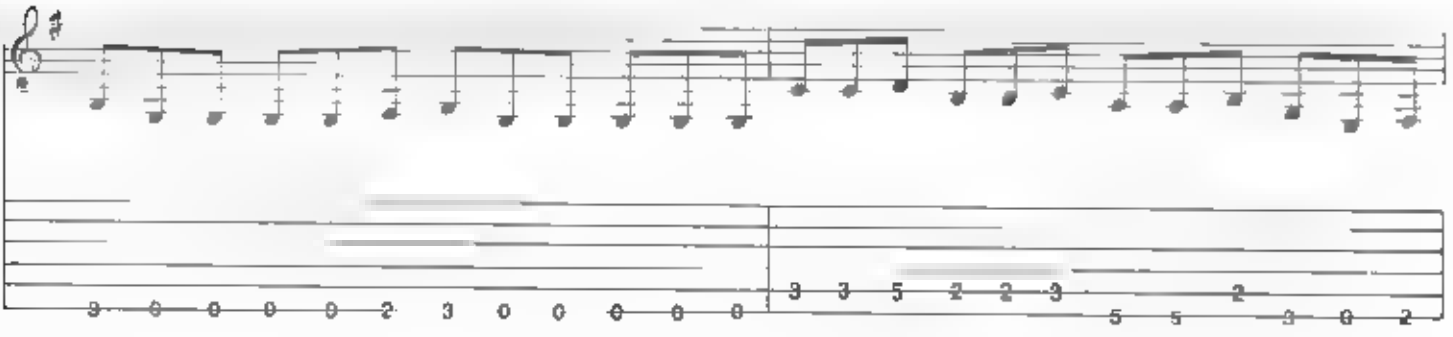

Solo 1
Bm
Sl.
slight bend
1/2
1/2
1/2
P

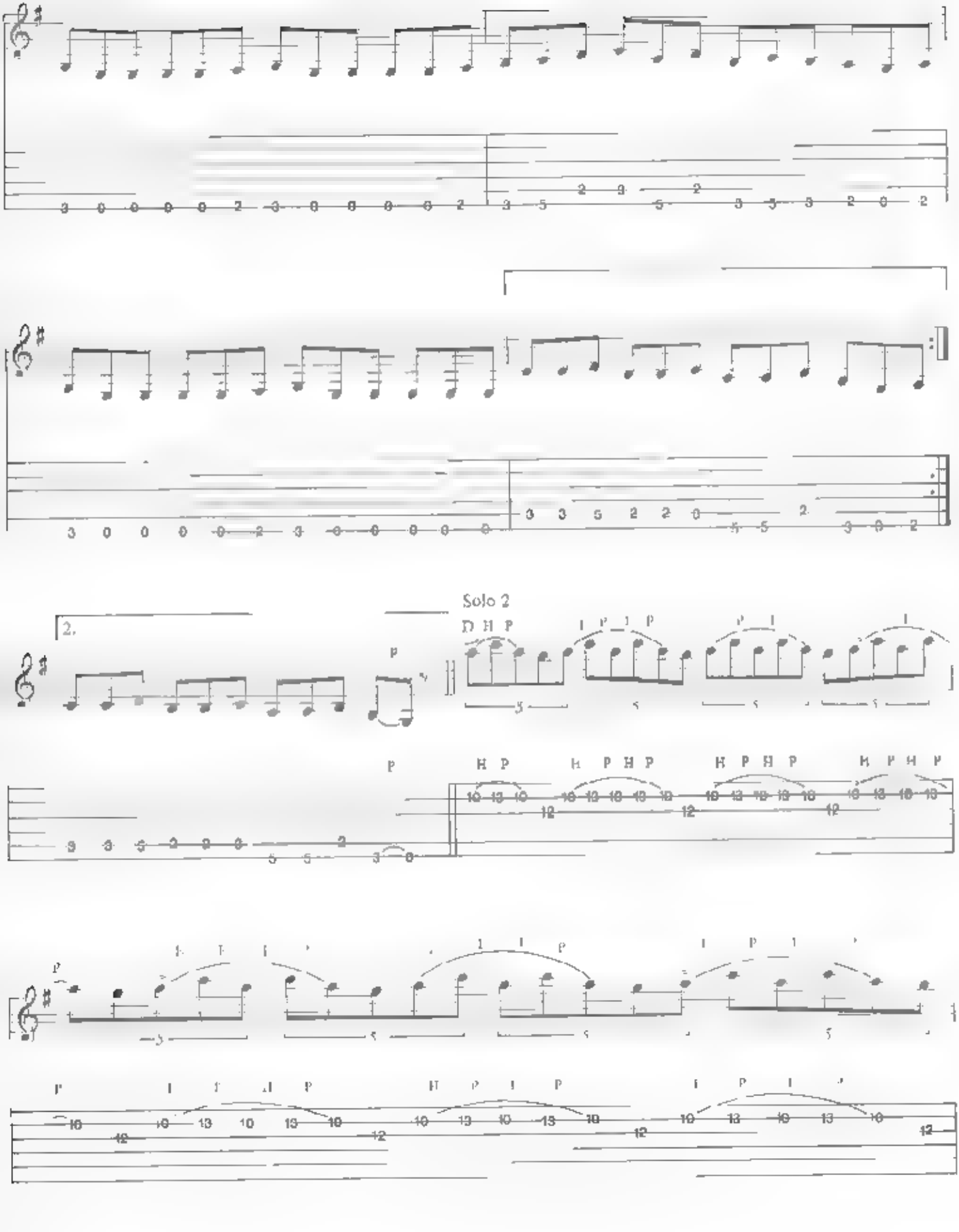


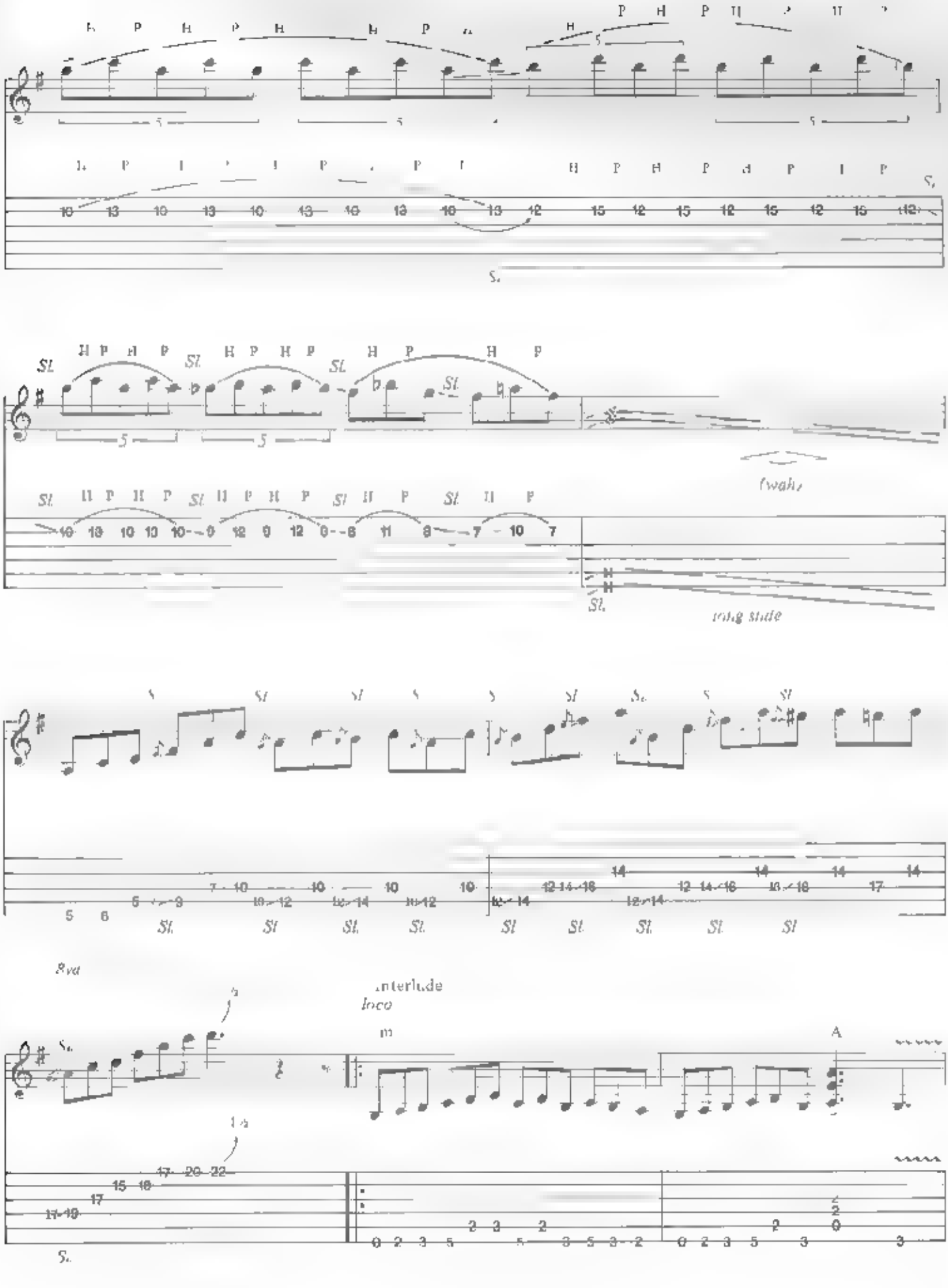

Full
Sl.
P
Full
Sl.
P
Full
Sl.

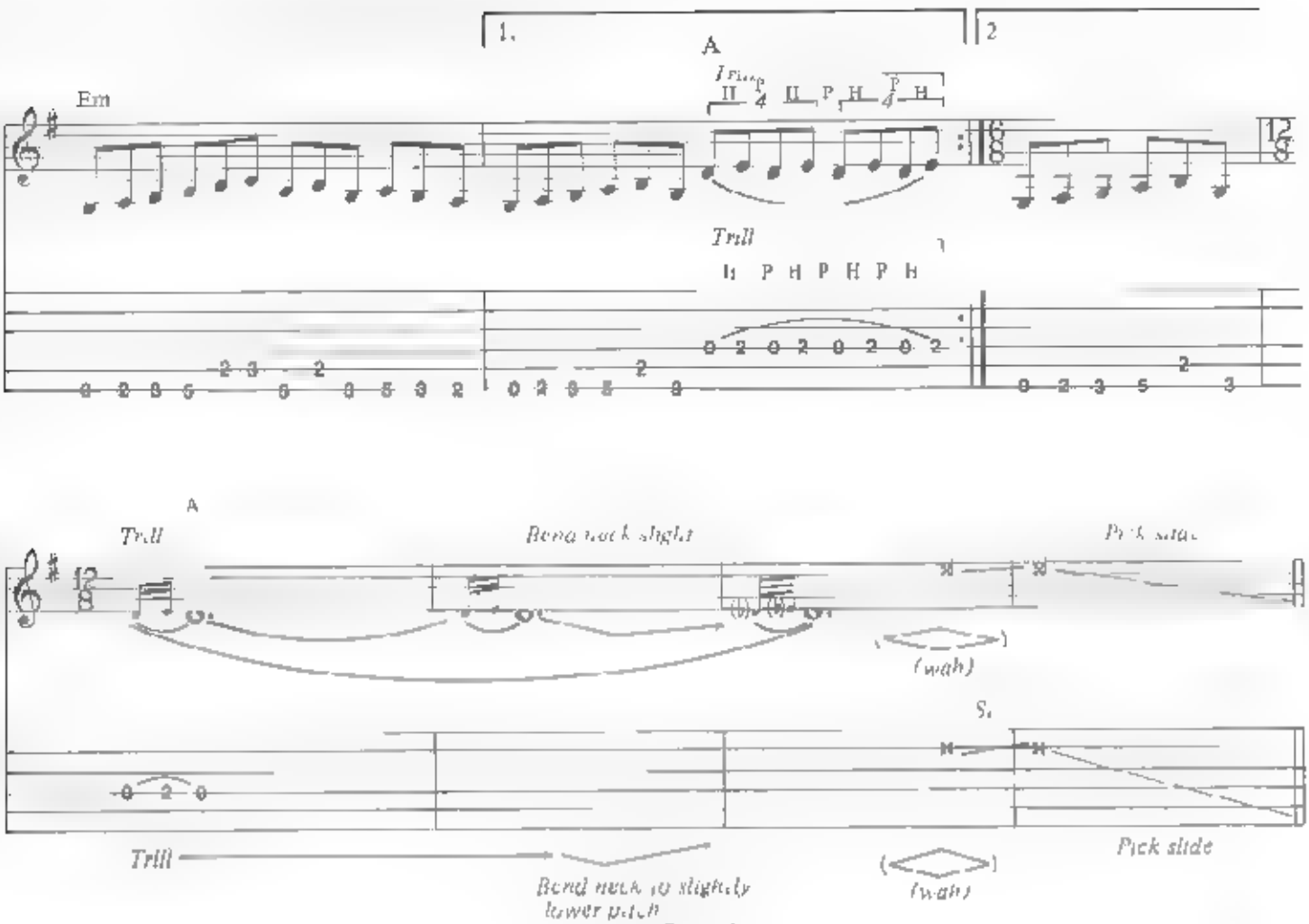
Full
Full
Full
Full
Full
Full
Full
Full
Full
Muted
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Sl.
Muted


Lm
Muted

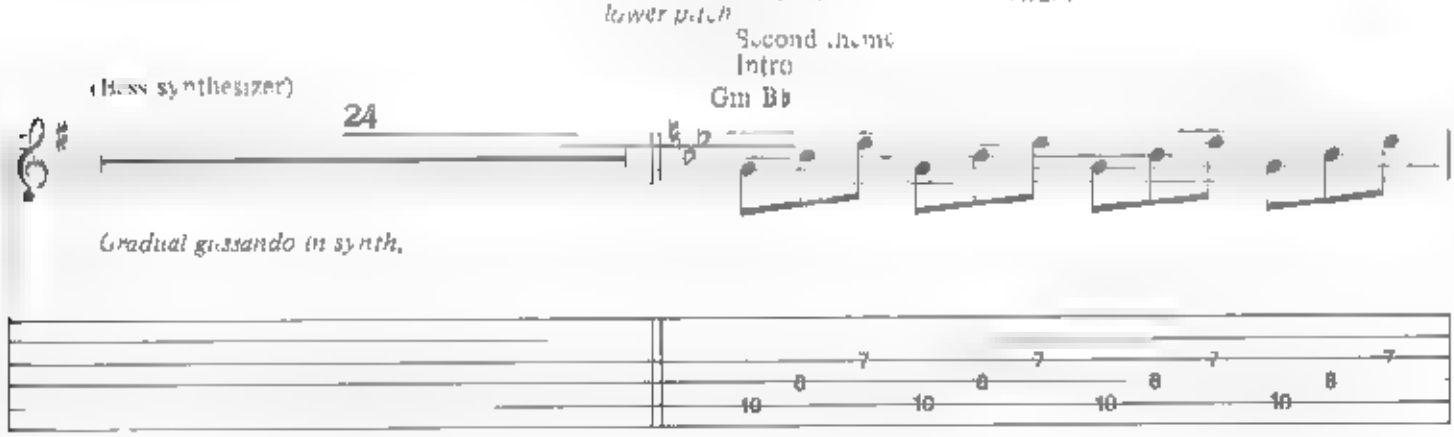


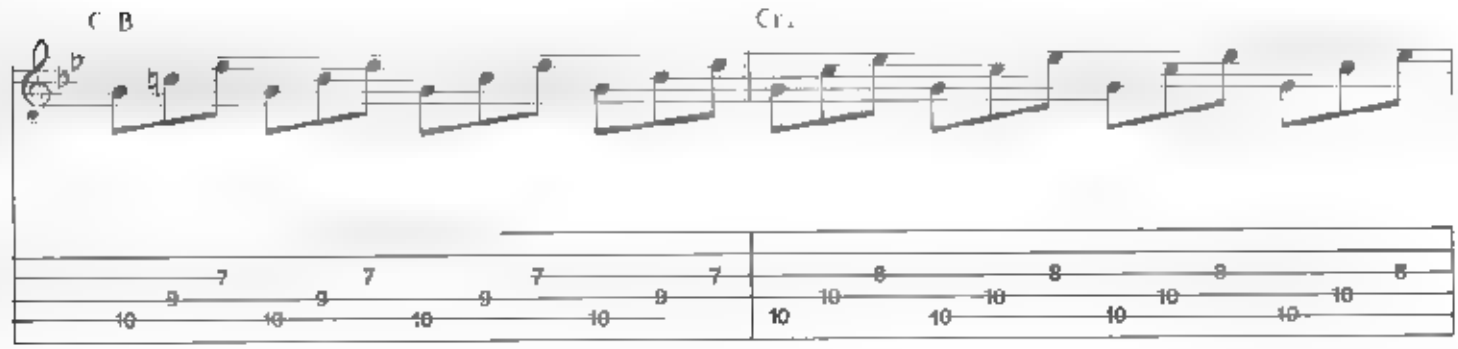

Solo 2

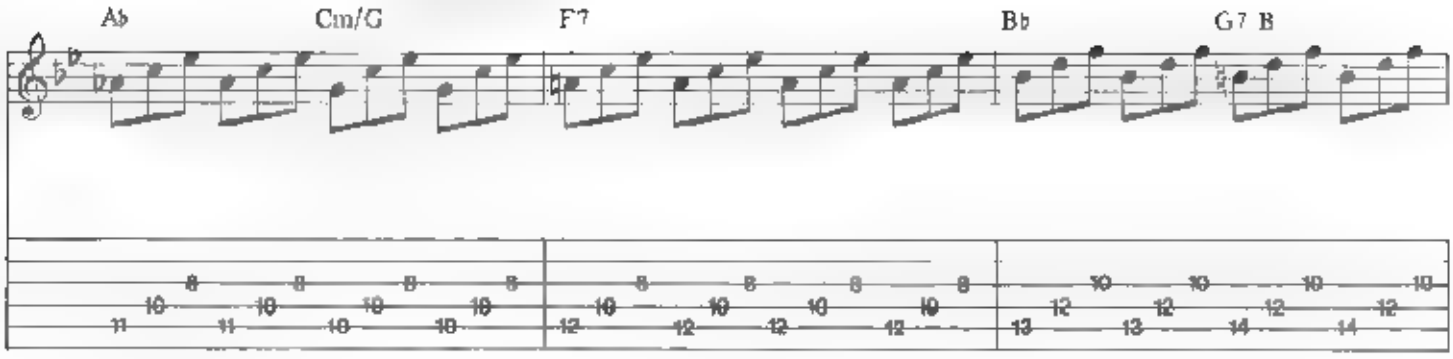

(wah)
long slide
8va
Interlude
loco
A

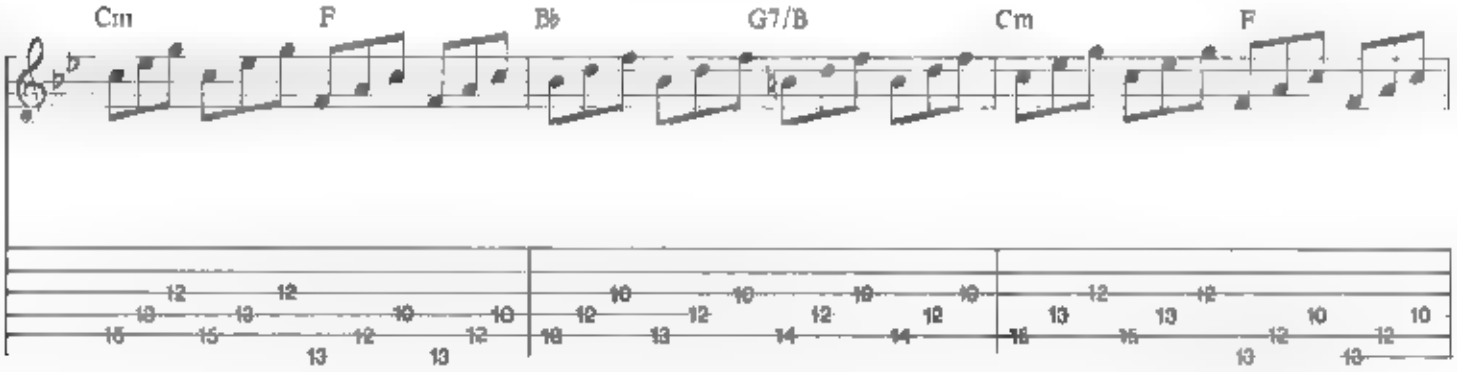

1.
2
A
Em
Trill
(wah)

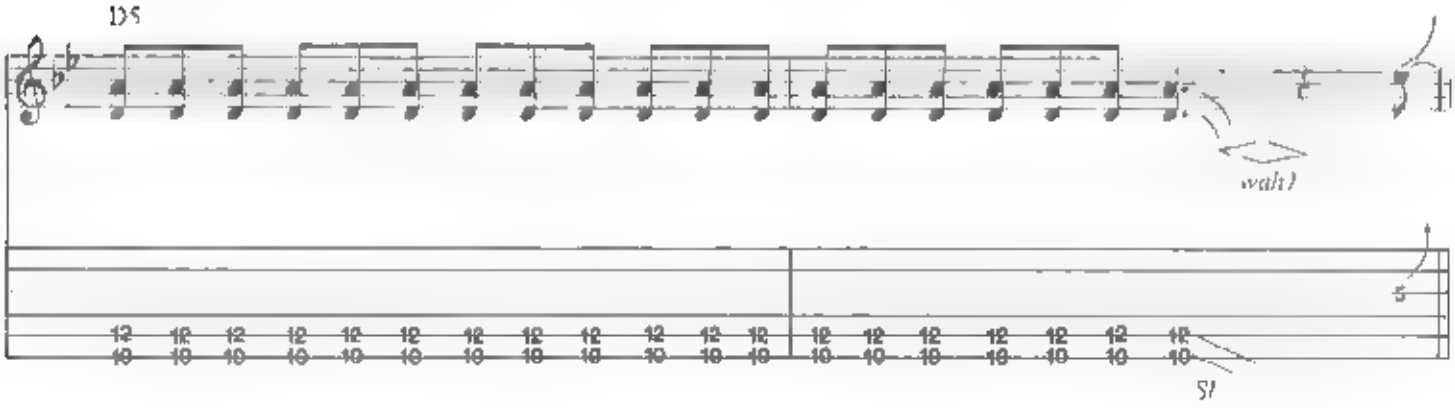
A
Trill
(wah)
Trill
(wah)
Pick slide

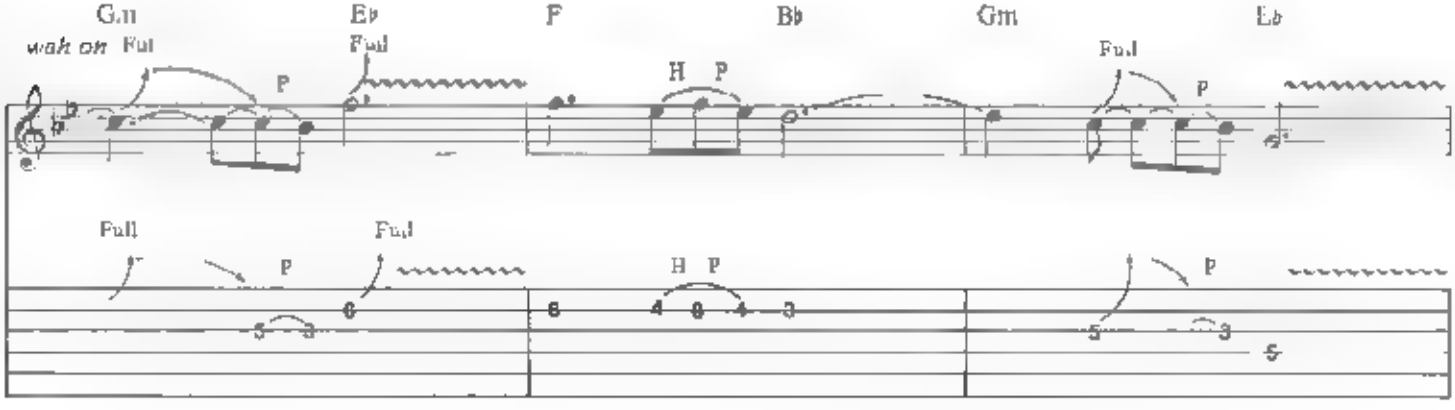

Second theme
Intro
Gm B♭
(Bass synthesizer)
24
Gradual glissando in synth.

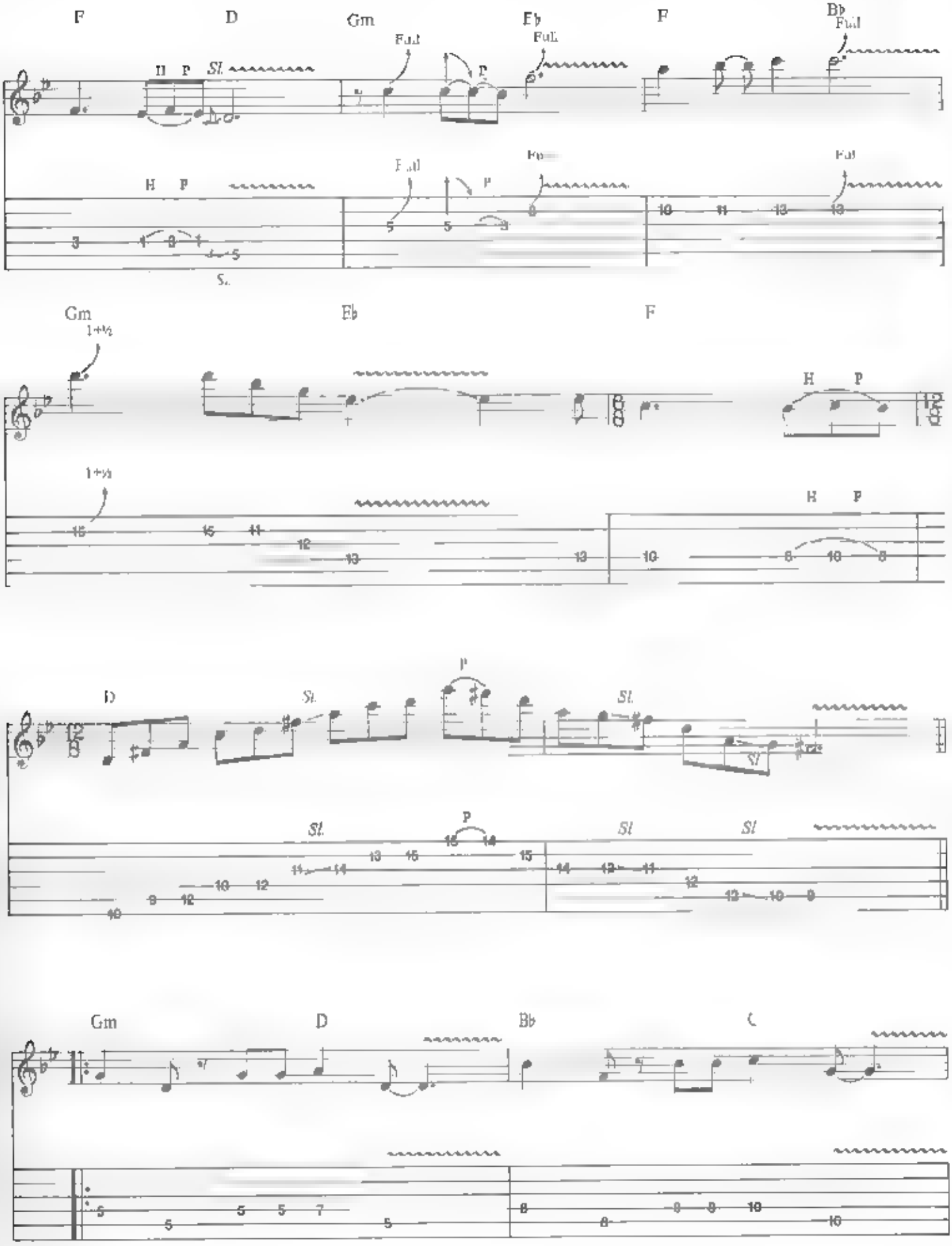

C B
C♭

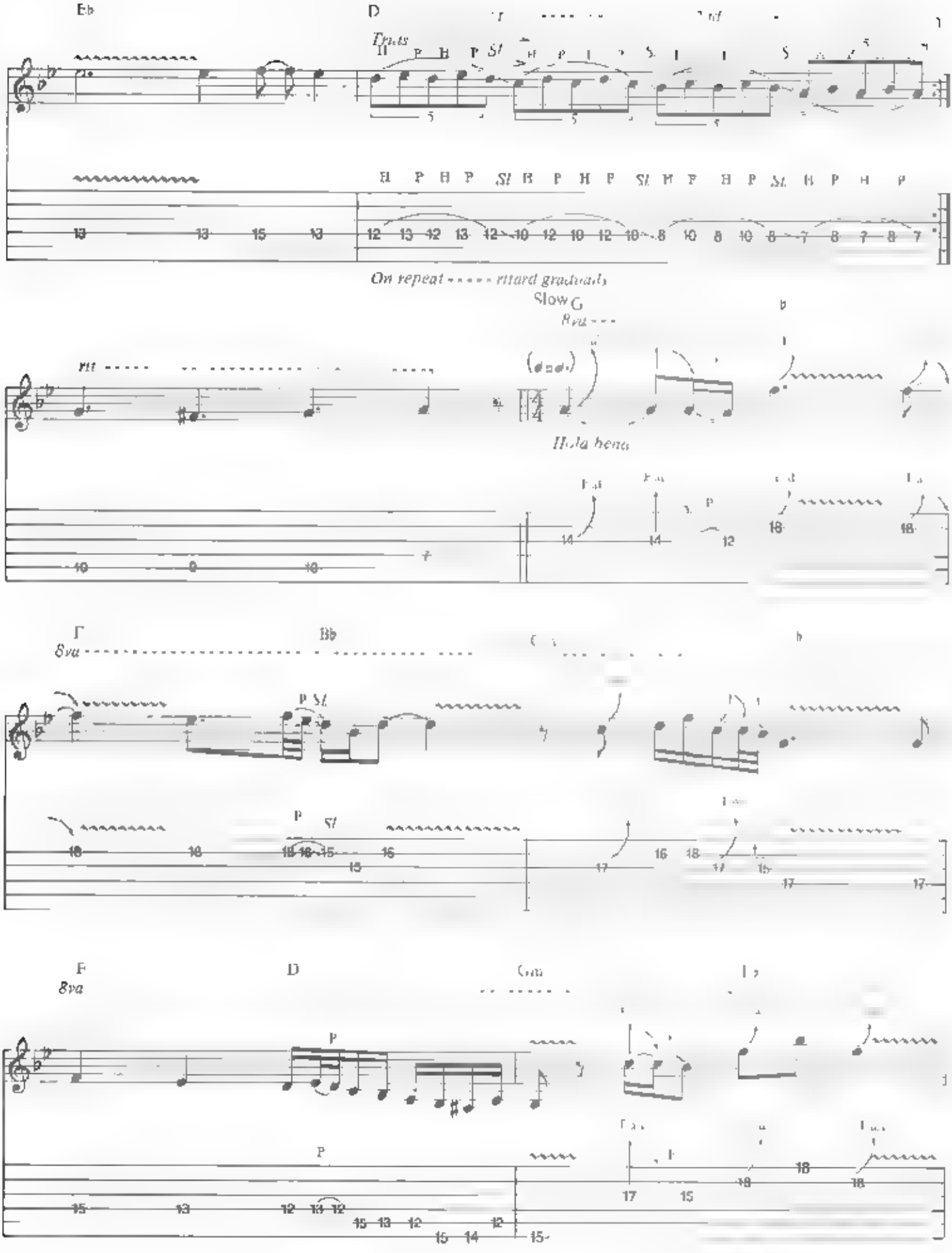

Ab
Cm/G
F7
Bb
G7 B

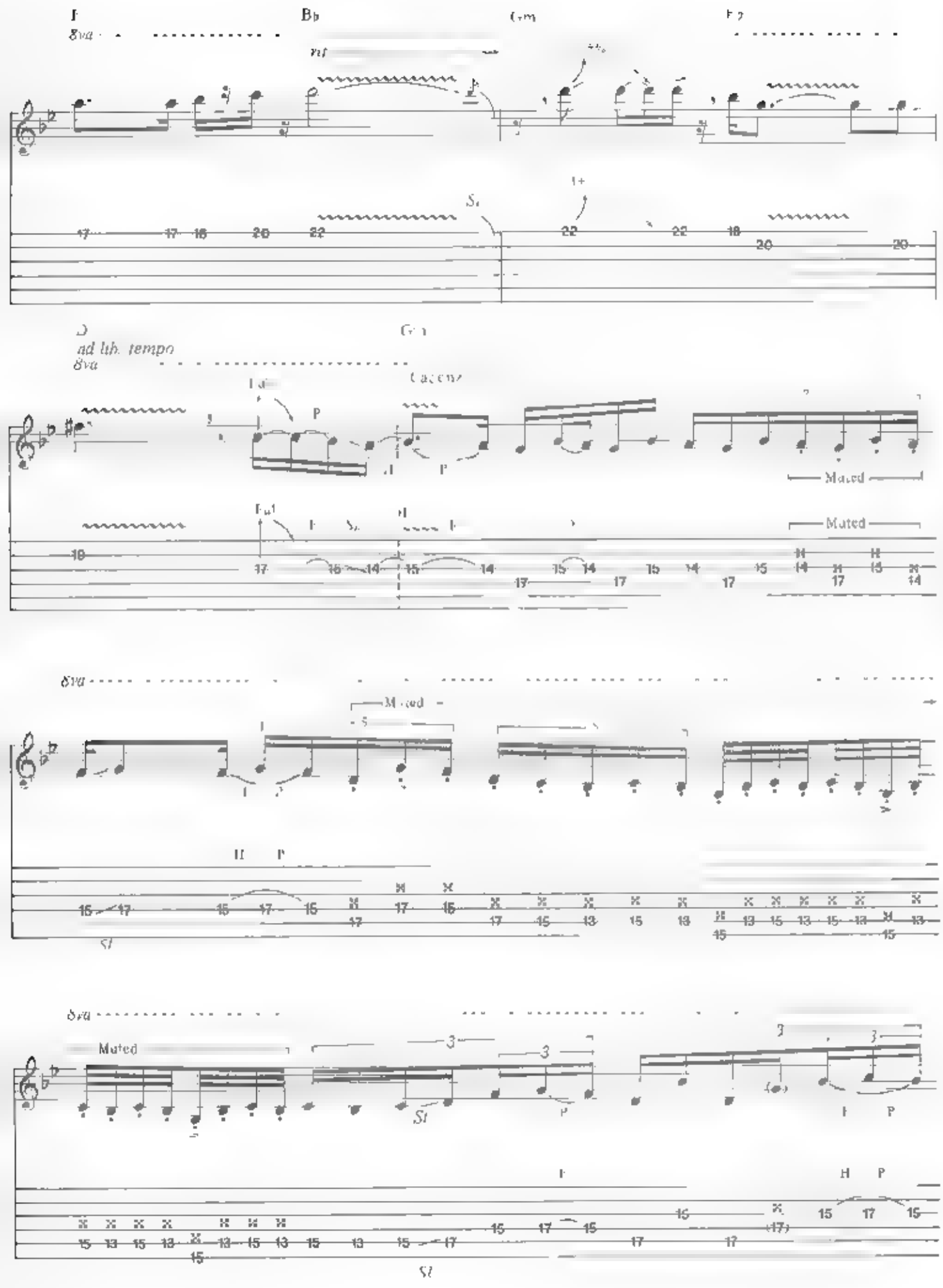

Cm
F
Bb
G7/B
Cm
F

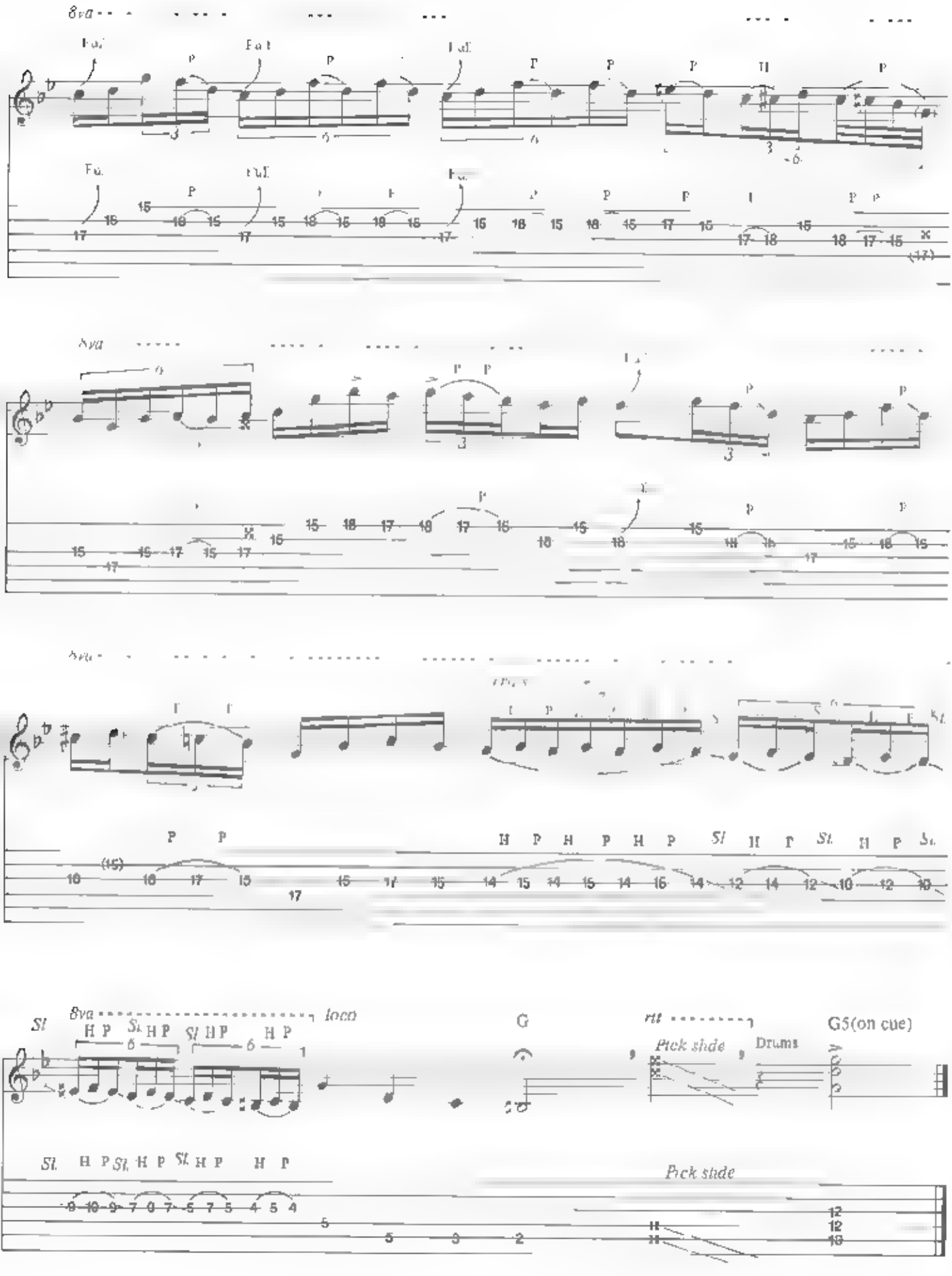

D5
wah!
5!


Gm
Eb
F
Bb
Gm
Eb
wah on
Full
P
H P


F
D
Gm
Eb
F
Bb
Full
H P
Sl.
P
Gm
Eb
F
1+½
H P
D
Sl.
P
Gm
D
Bb
C

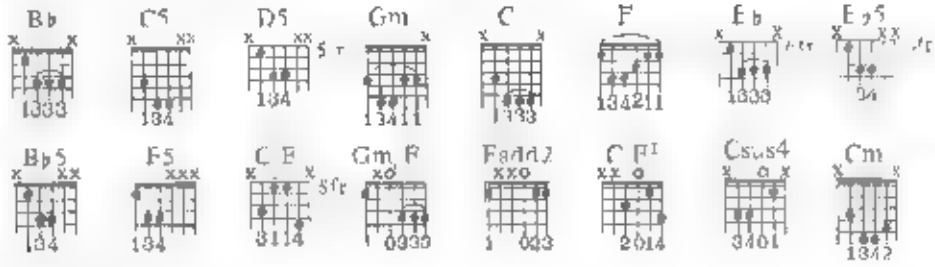

Eb
D
Trills
On repeat ----- ritard gradually
Slow
G
8va
Hold bend
F
Bb
8va
F
D
8va


F
8va
B♭
Gm
F♭
D
ad lib. tempo
8va
Gm
Cadenz
Muted
Muted
8va
Muted
8va
Muted


8va
8va
8va
8va
loco
Pick slide
Drums
G5(on cue)
Pick slide

ATTACK OF THE MAD AXEMAN

Music by Michael Schenker and Gary Barden



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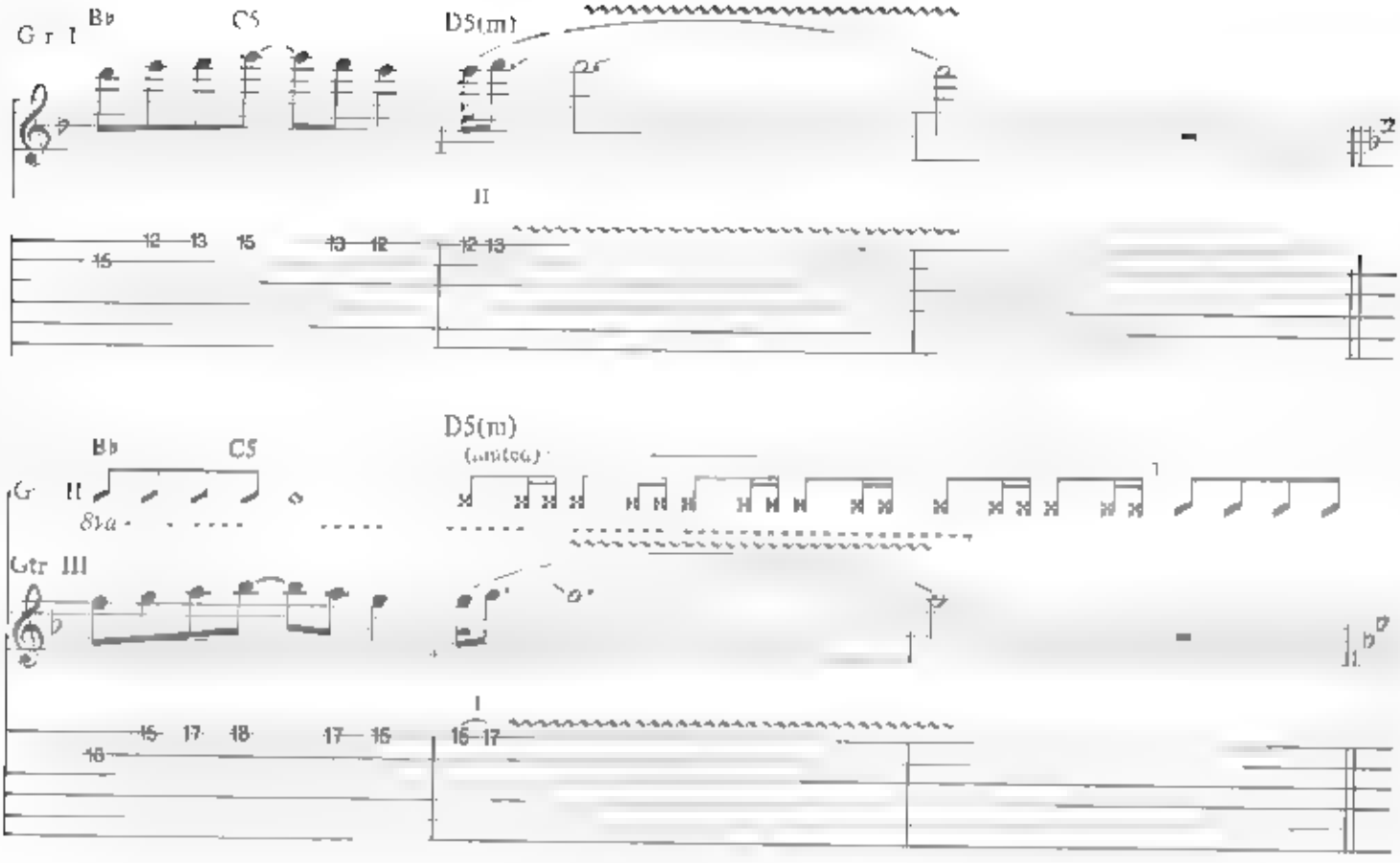
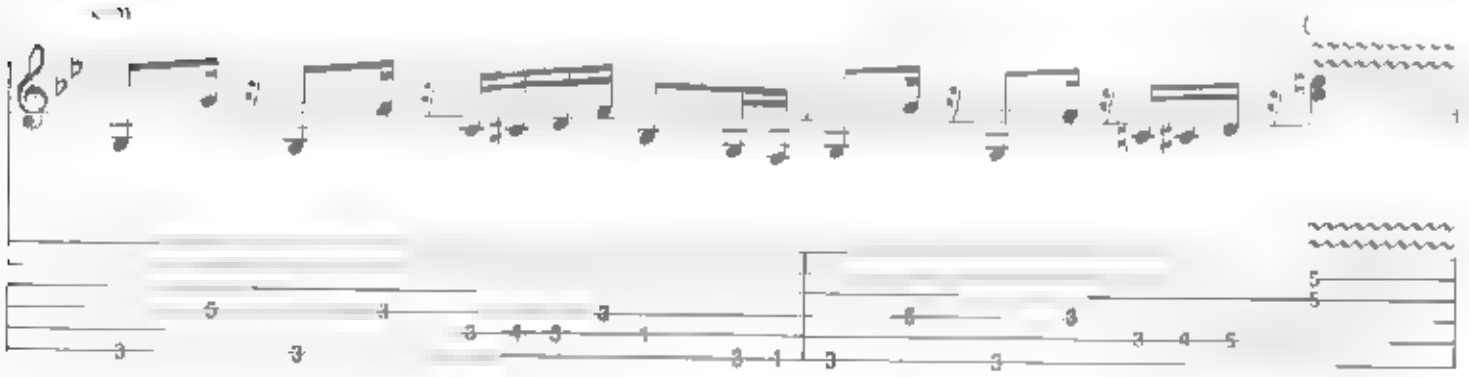
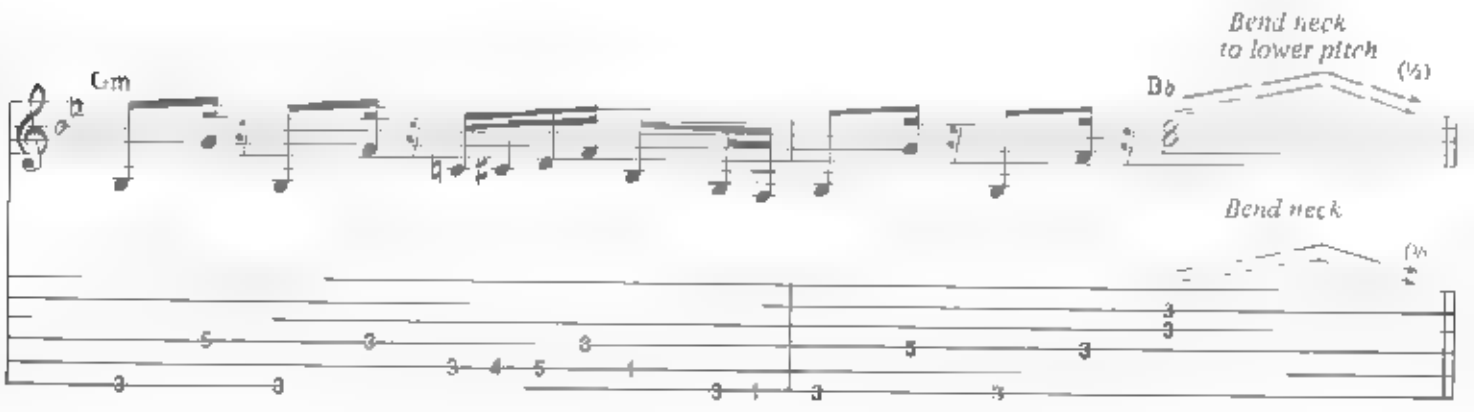
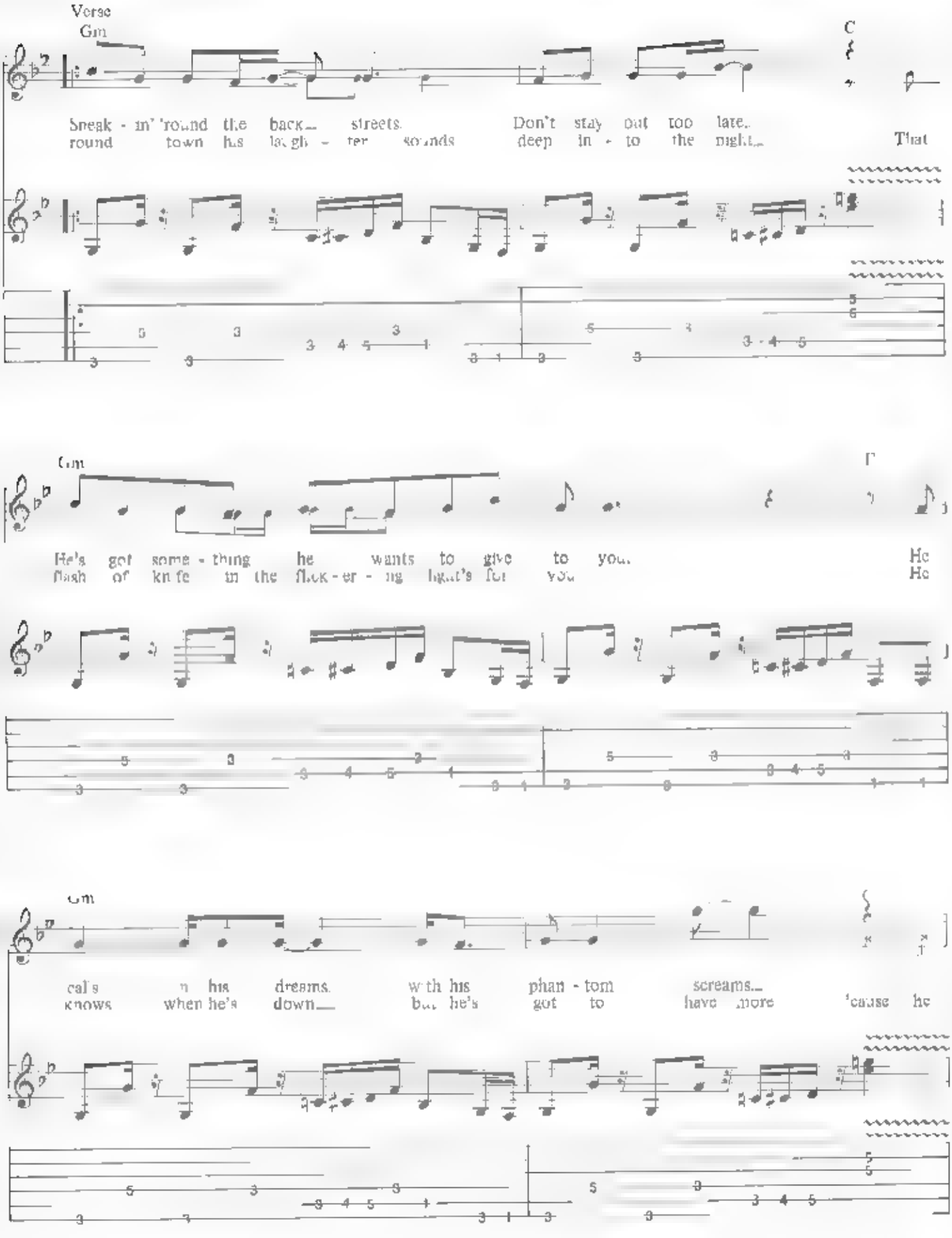
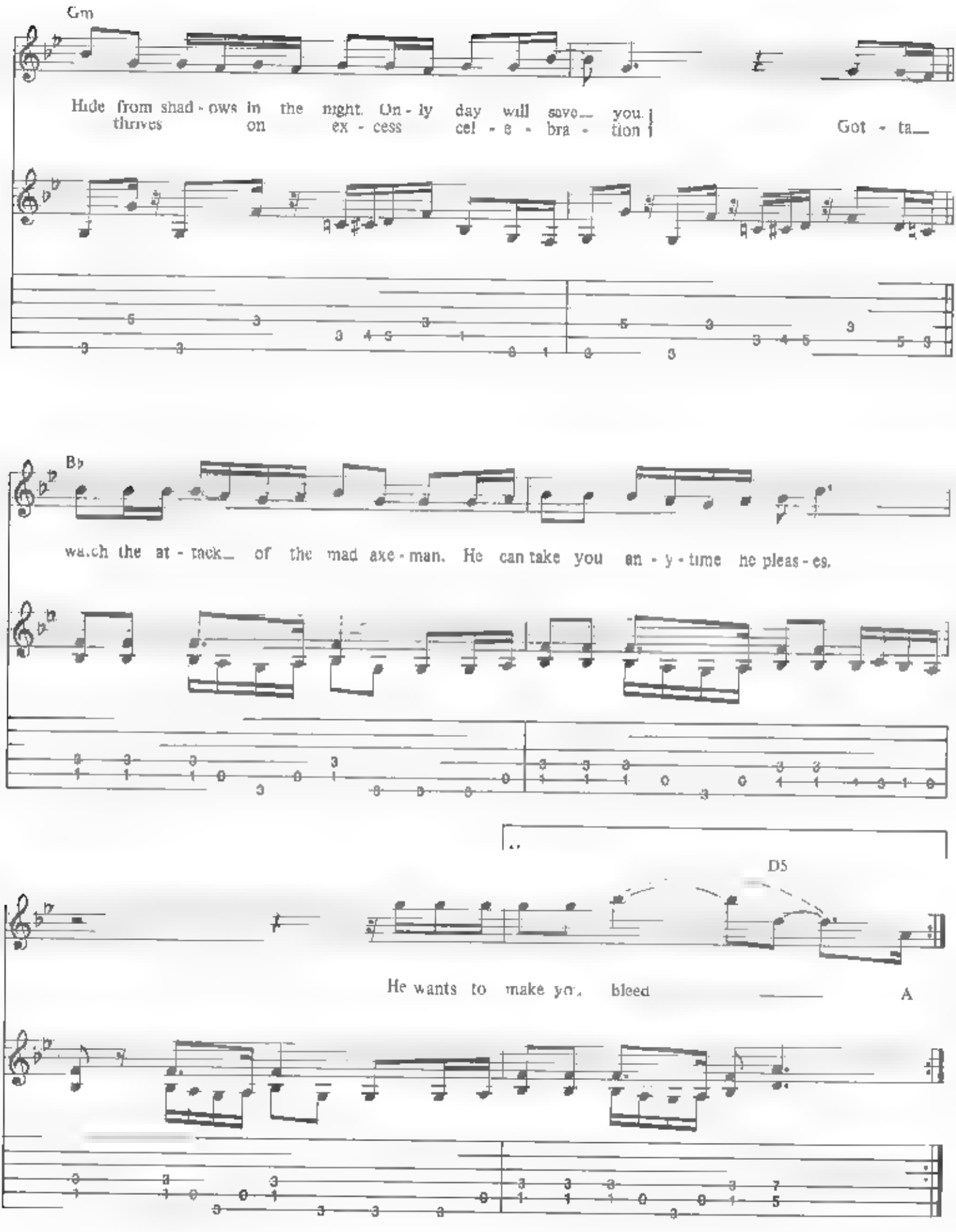
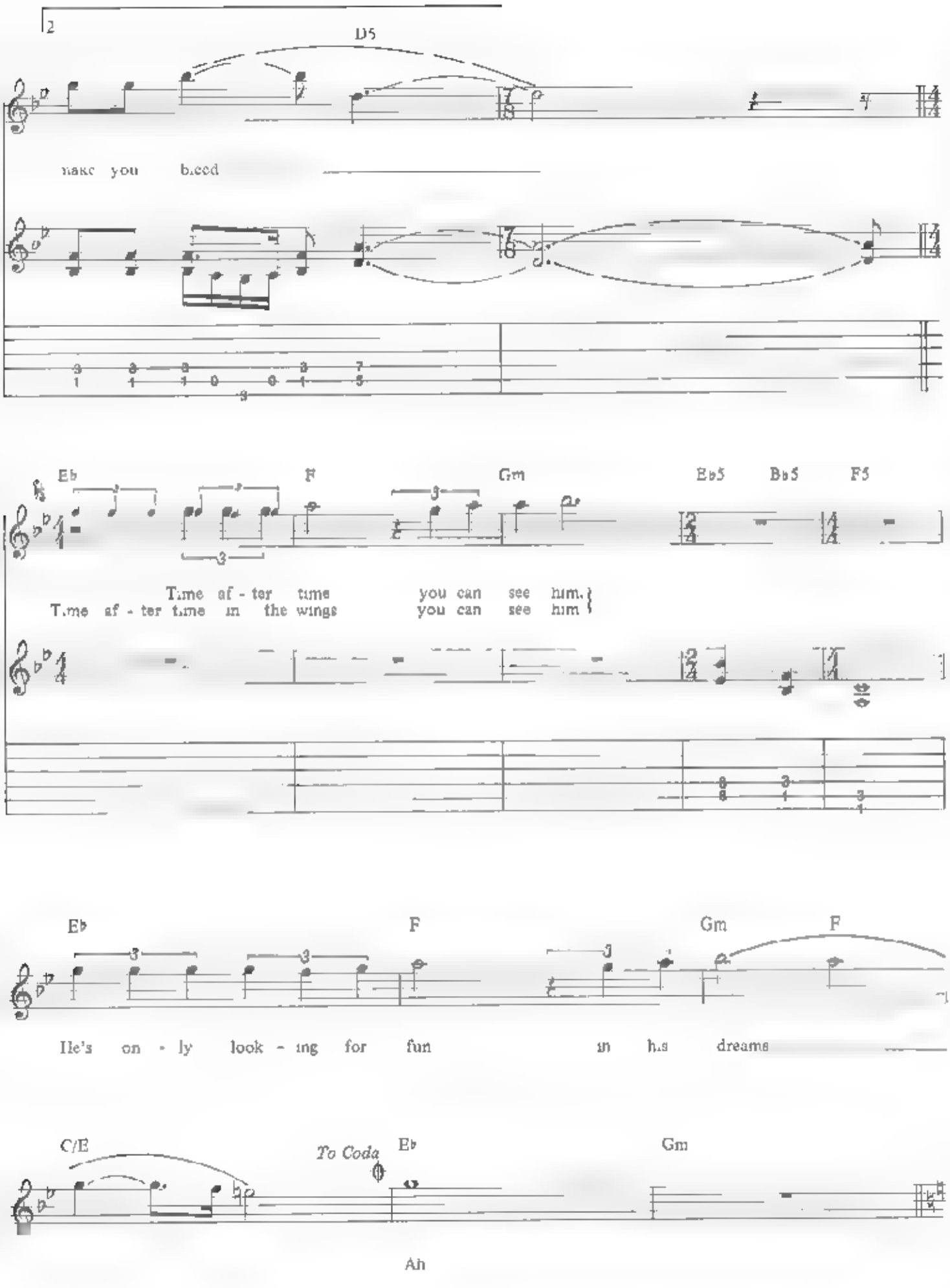

Gtr I
B♭
C5
D5(m)
II
12 13 15 13 12 12 13
15
B♭
C5
D5(m)
(unison)
Gtr II
8va
Gtr III
I
15 17 18 17 15 16 17
16




Cm
Bend neck
to lower pitch
(½)
B♭
Bend neck
(½)

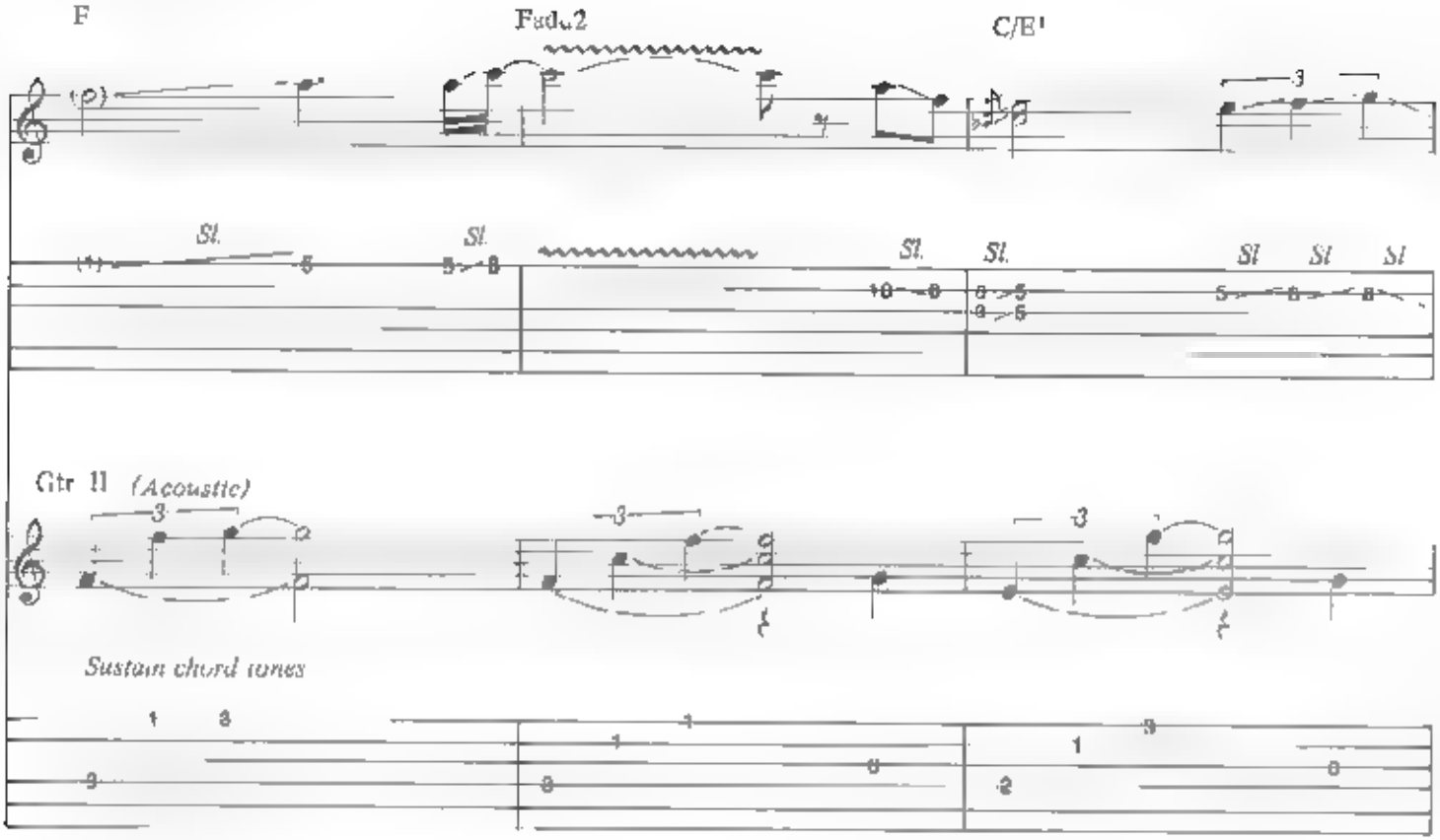

Verse
Gm
C
Sneak - in' 'round the back_ streets. Don't stay out too late.
round town his laugh - ter sounds deep in - to the night_ That
Gm
F
He's got some - thing he wants to give to you. He
flash of knife in the flick - er - ing light's for you He
Gm
cal's in his dreams. with his phan - tom screams_
knows when he's down_ but he's got to have more 'cause he

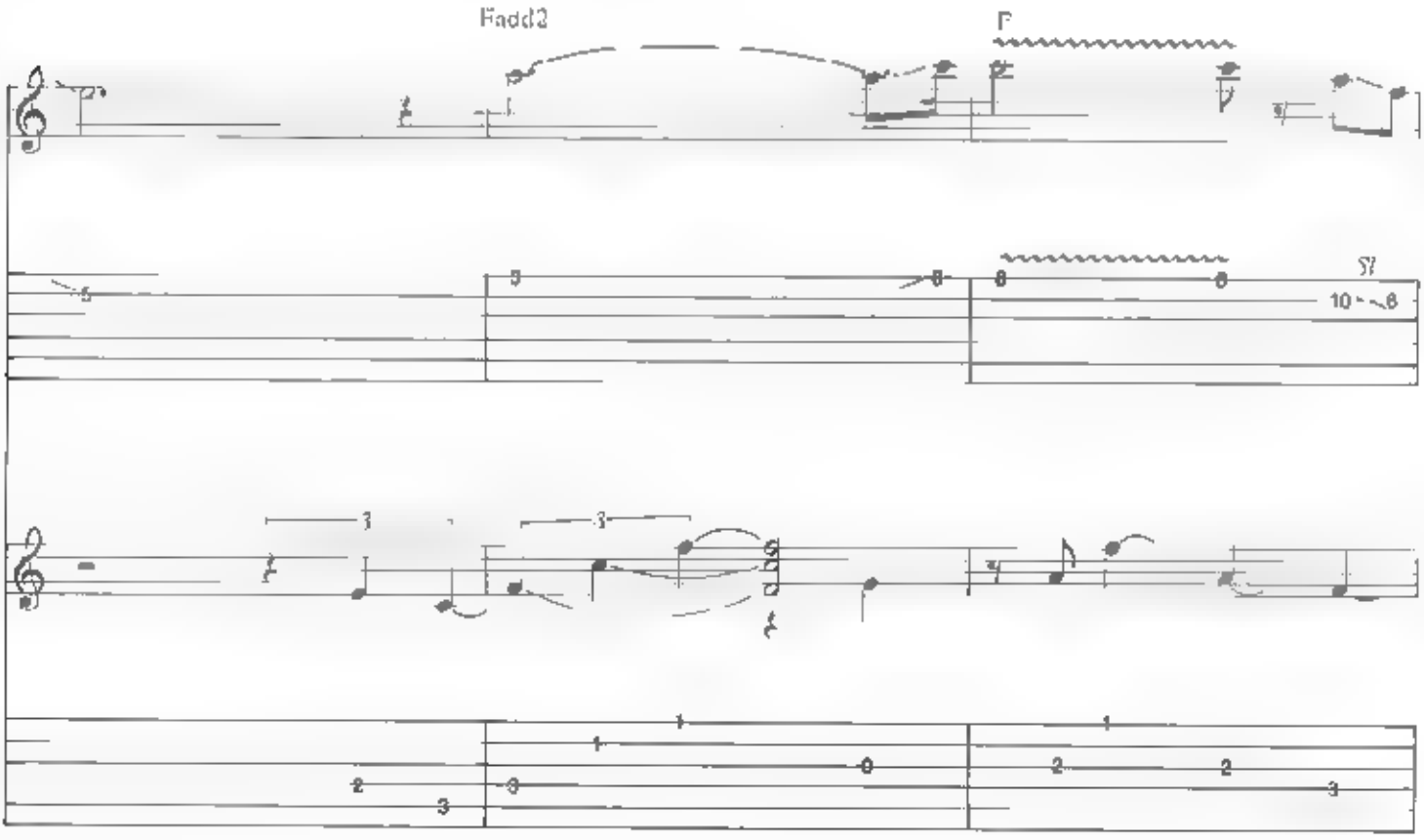

Gm
Hide from shad - ows in the night. On - ly day will save_ you.
thrives on ex - cess cel - e - bra - tion
Got - ta_
B♭
watch the at - tack_ of the mad axe - man. He can take you an - y - time he pleas - es.
D5
He wants to make you bleed
A

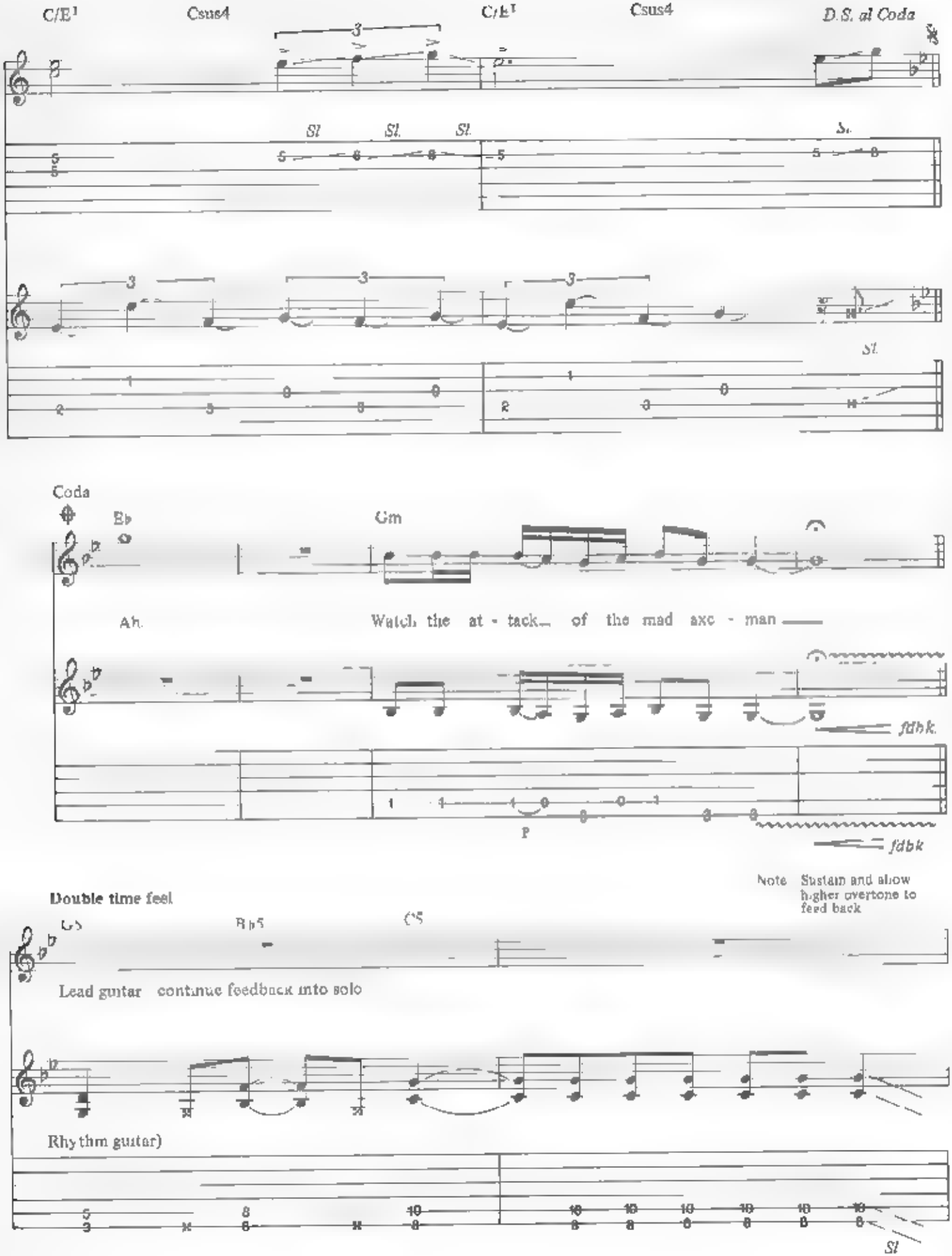

2
D5
make you bleed
Eb
F
Gm
Eb5
Bb5
F5
Time af - ter time you can see him.
Time af - ter time in the wings you can see him
Eb
F
Gm
F
He's on - ly look - ing for fun in his dreams
C/E
To Coda
Eb
Gm
Ah

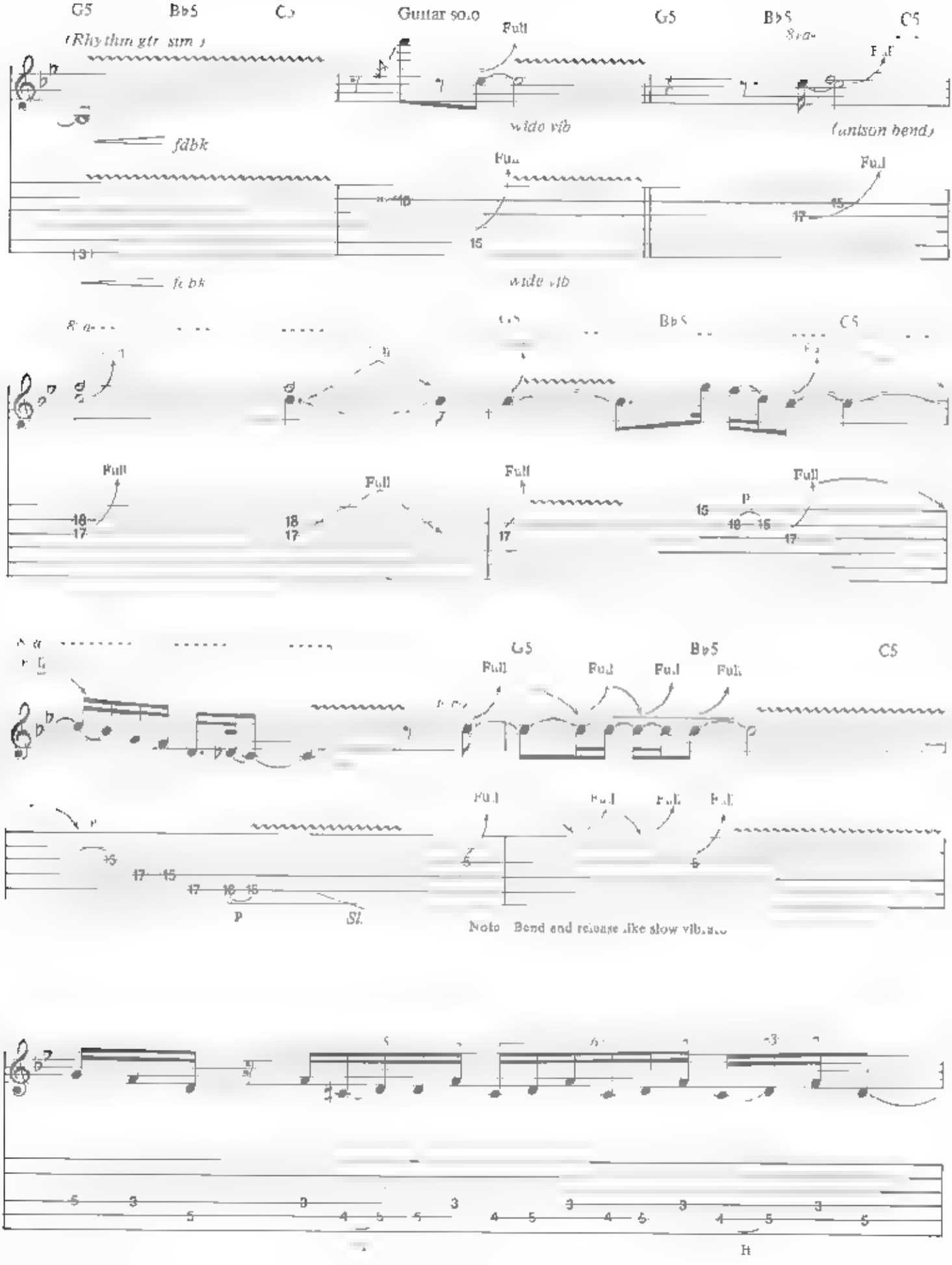
Interlude

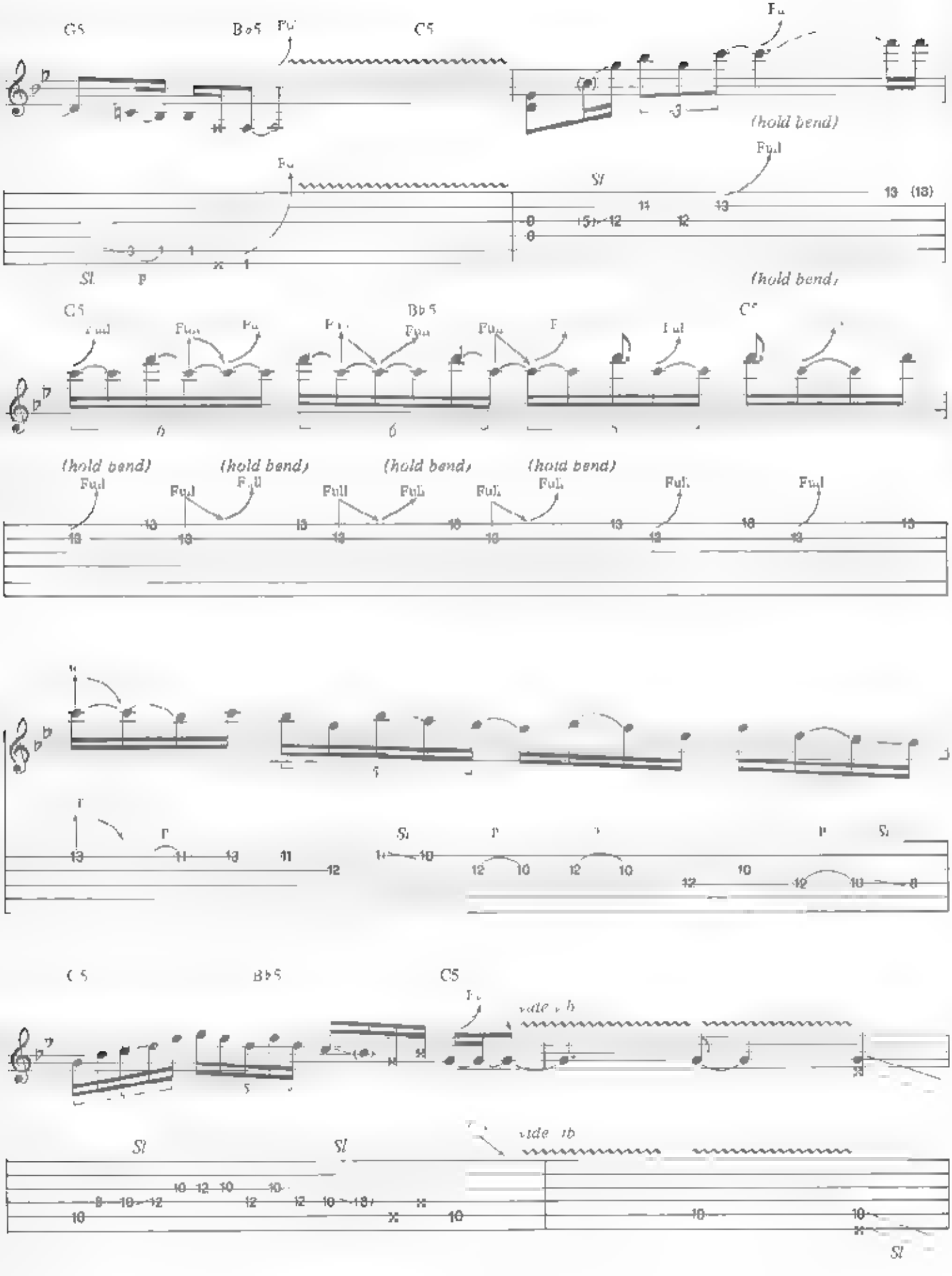
Gtr I *(Slide guitar solo)*

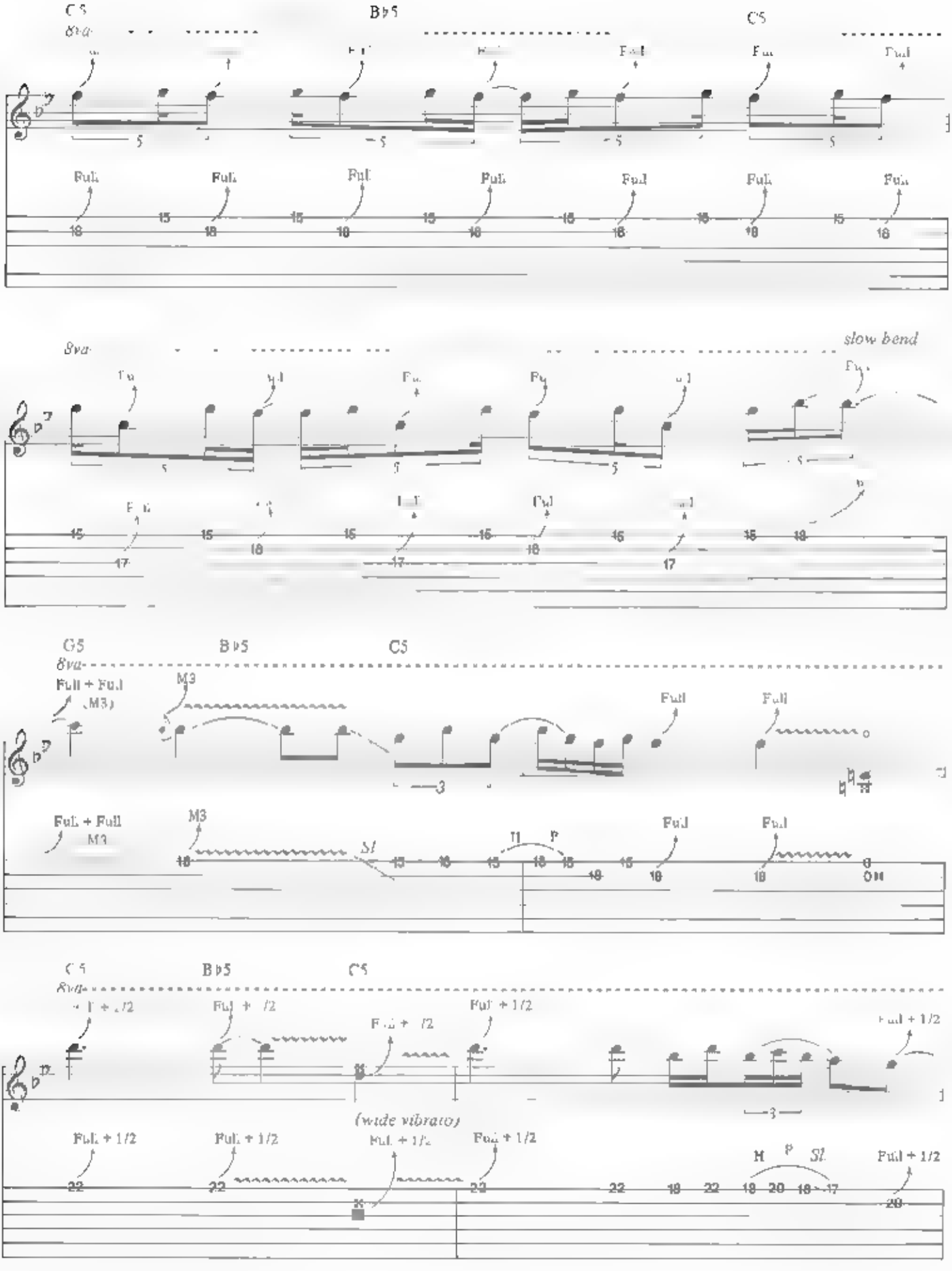


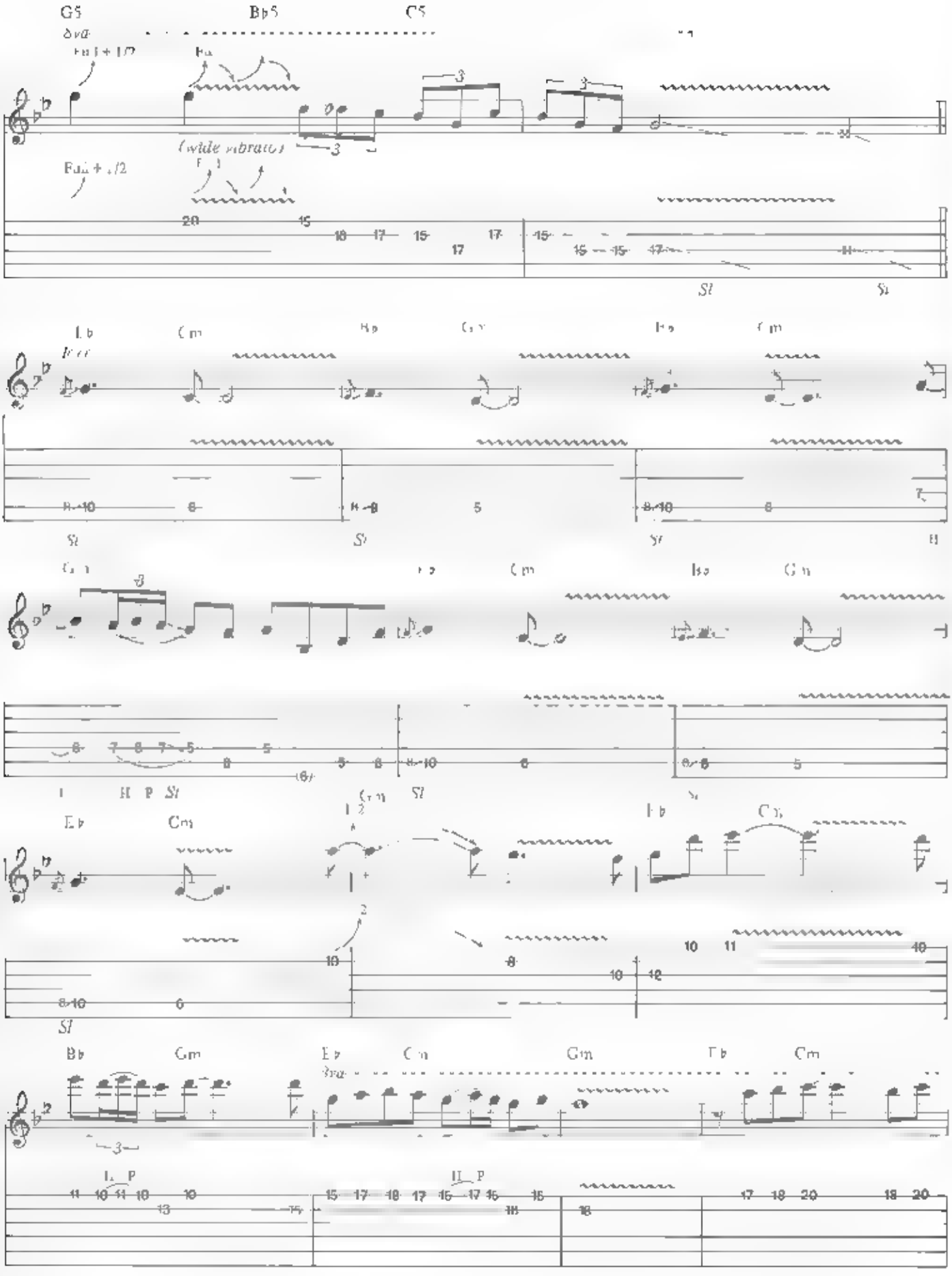


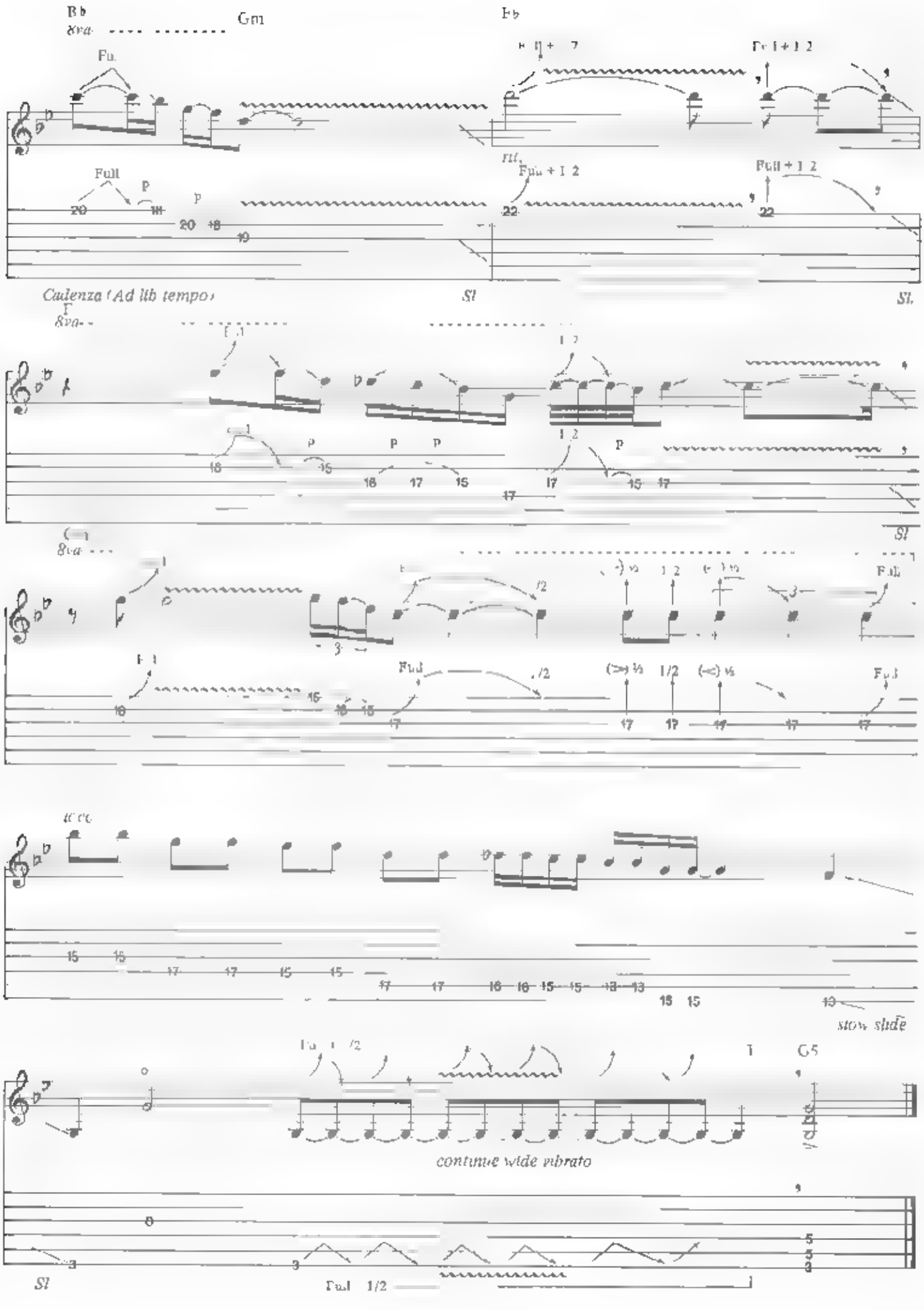

C/E♭
Csus4
C/E♭
Csus4
D.S. al Coda
Sl.
Coda
E♭
Gm
Ah.
Watch the at - tack of the mad axe - man
fdbk.
P
fdbk
Note Sustain and allow higher overtone to feed back
Double time feel
G5
B♭5
C5
Lead guitar continue feedback into solo
Rhythm guitar)
Sl.


G5
B♭5
C5
Guitar solo
Full
wide vib
(unison bend)
fdbk
Note Bend and release like slow vibrato


G5
Bb5
C5
(hold bend)
Full
Sl
(hold bend)
C5
Bb5
C5
(hold bend)
(hold bend)
(hold bend)
(hold bend)
Full
Sl
C5
Bb5
C5
vide vib
Sl
Sl
vide vib
Sl

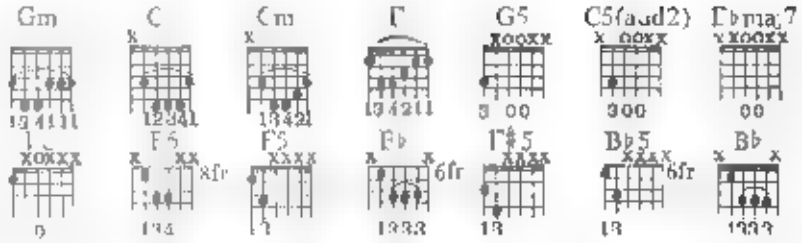

C5
B♭5
C5
8va
Full
slow bend
G5
B♭5
C5
Full + Full
(M3)
M3
Full
(wide vibrato)


G5
Bb5
C5
(wide vibrato)
Sl
Cm
Gm
H P
Bb
Eb


Bb
8va
Gm
Eb
Full
Full + 1/2
Cadenza (Ad lib tempo)
Sl
Sl.
Sl
Full
1/2
stow slide
G5
continue wide vibrato
Sl
Full 1/2

N AND ON

Music by Michael Schenker and Gary Barden



Poco rubato

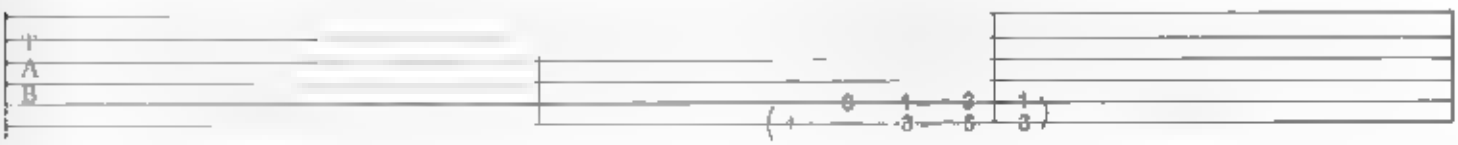
Intro

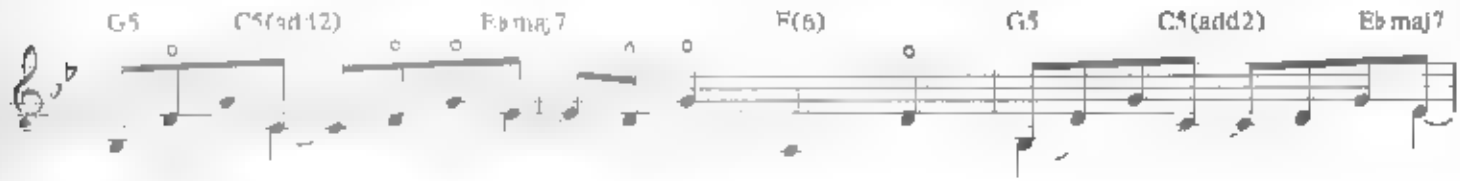
(Polysynth + string synth)

Note: Guitar can simulate this line by sweeping each note with volume control and vibrating each note (~~~~)

background

(Lead guitar)





Background guitar)
picking

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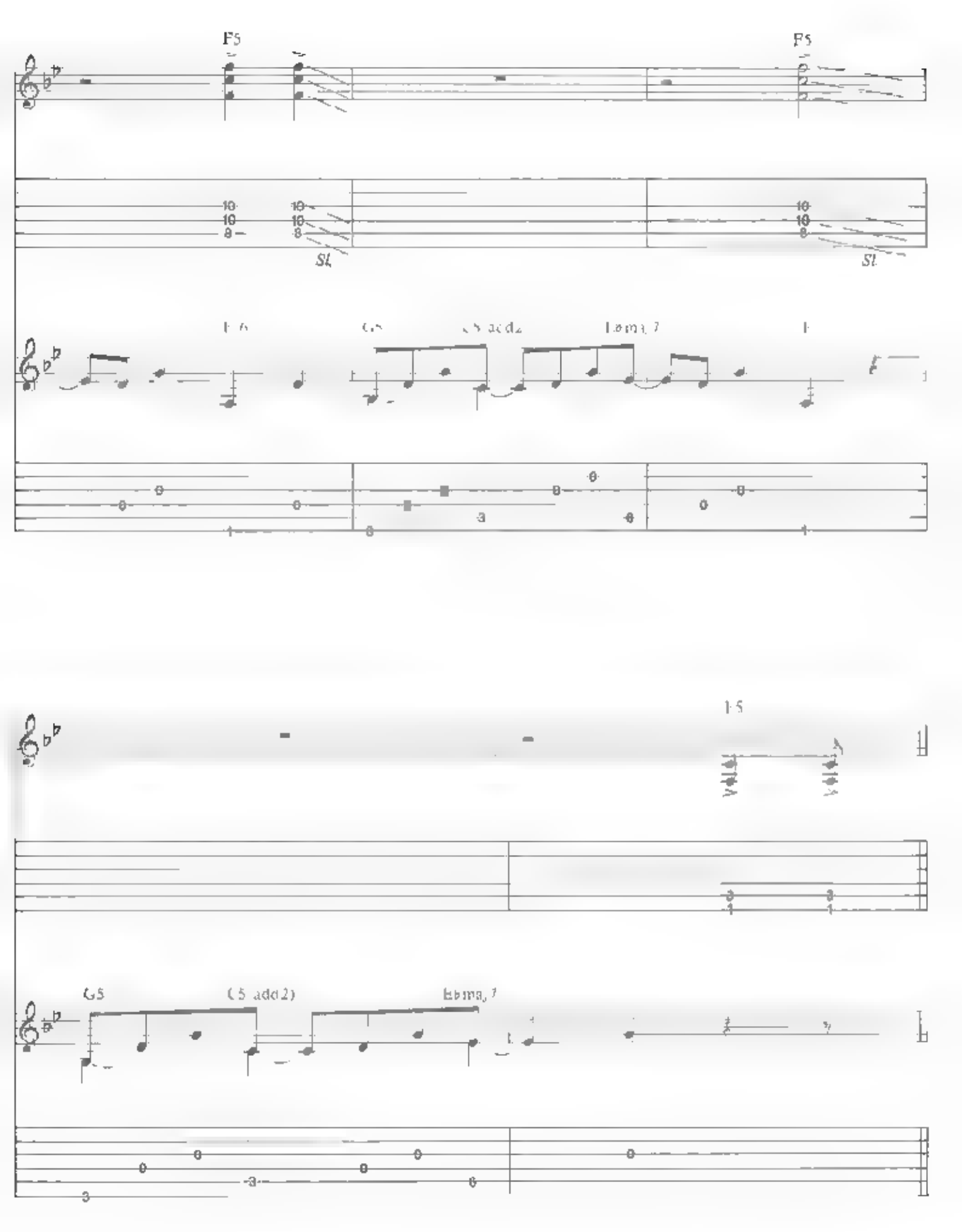
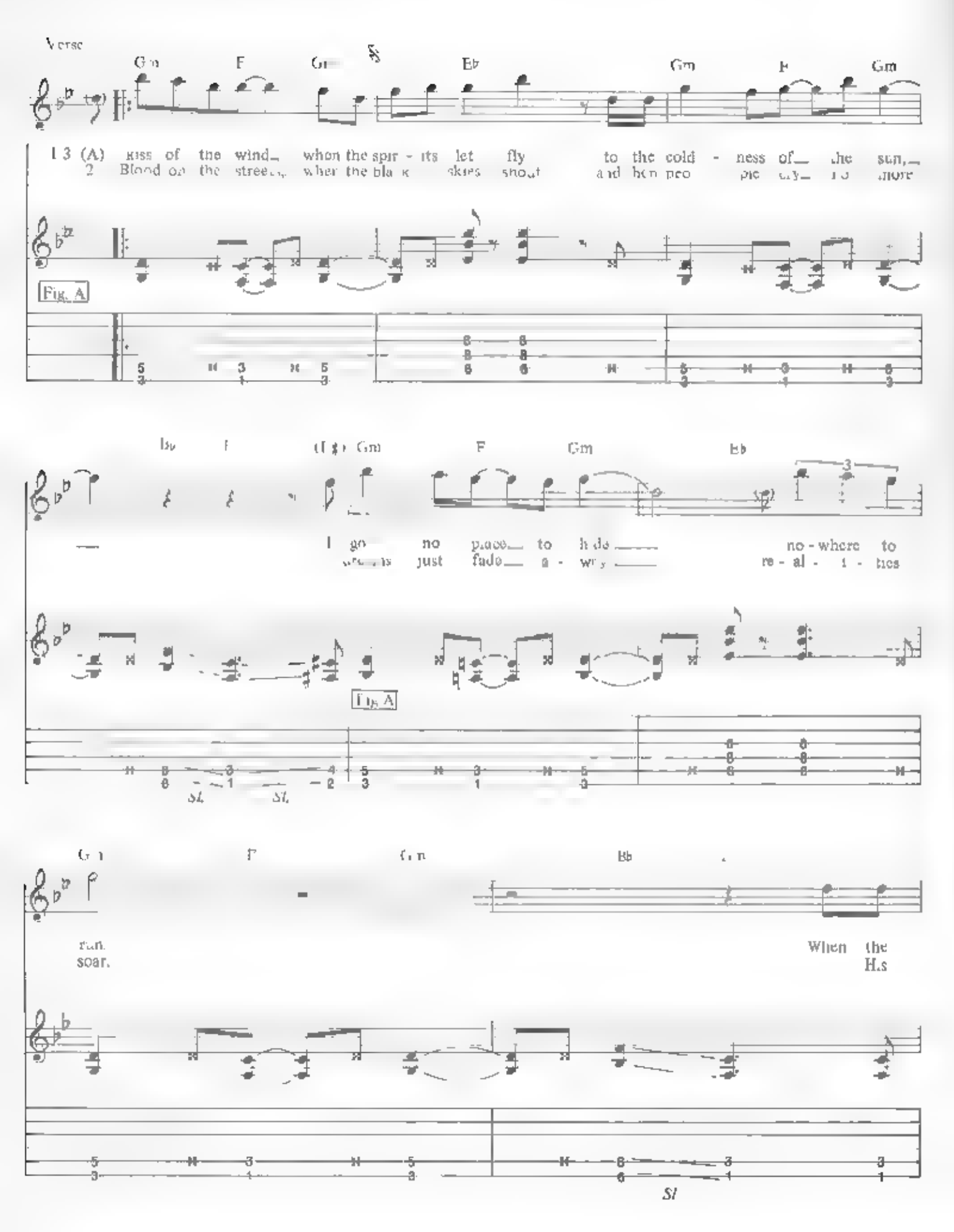

F5
F5
Sl.
Sl.
G5
C5 add2
Eb maj7
F5
G5
C5 add2)
Eb maj7


Verse
Gm F Gm Eb Gm F Gm
1 3 (A) kiss of the wind when the spir - its let fly to the cold - ness of the sun,
2 Blood on the streets, when the black skies shout and hen peo pie cry no more
Fig. A
Bb F (F♯) Gm F Gm Eb
I go no place to hide no - where to
just fade a - way re - al - i - ties
Fig. A
Sl. Sl.
Gm F Gm Bb
run.
soar.
When the
His
Sl

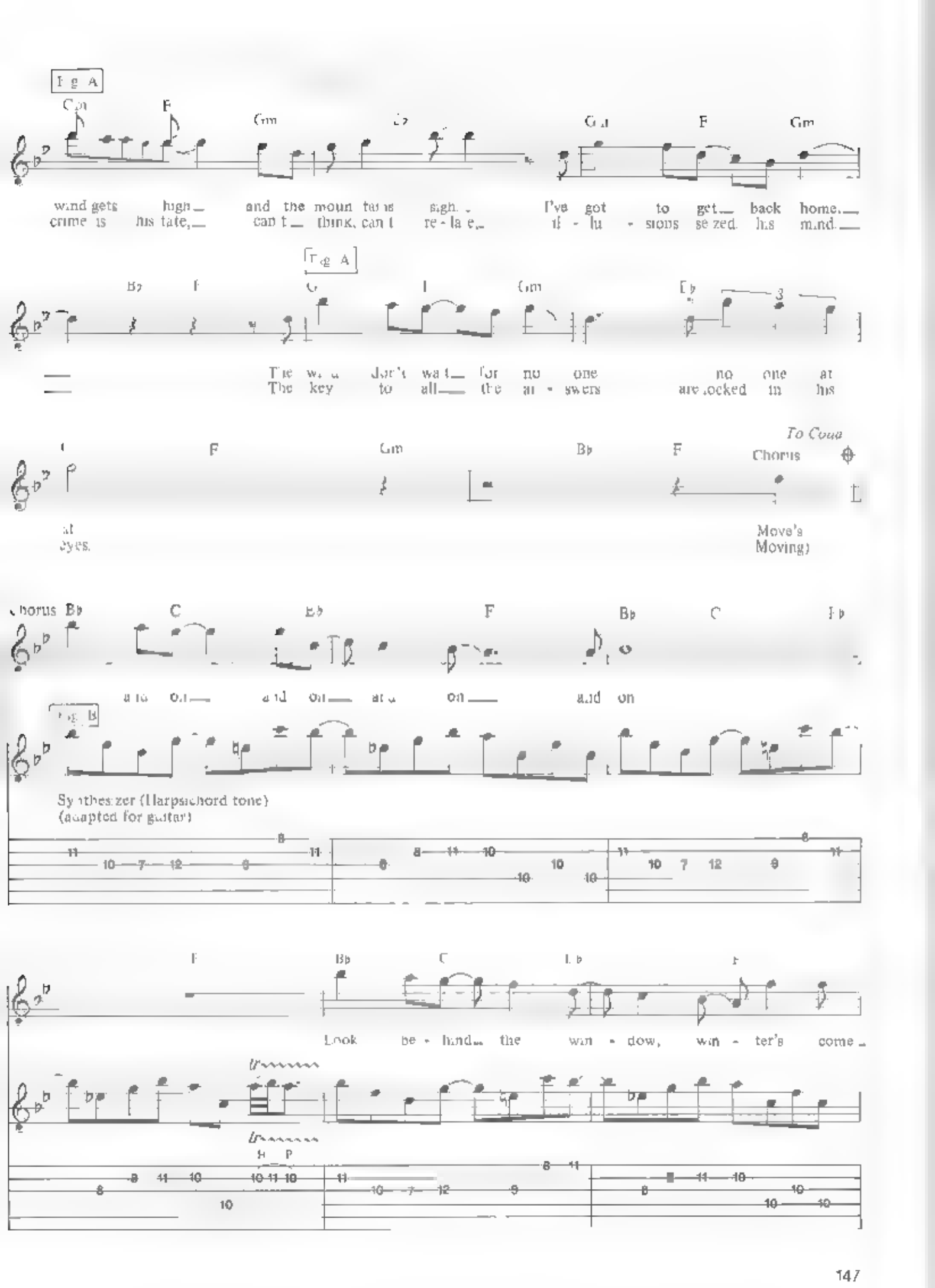
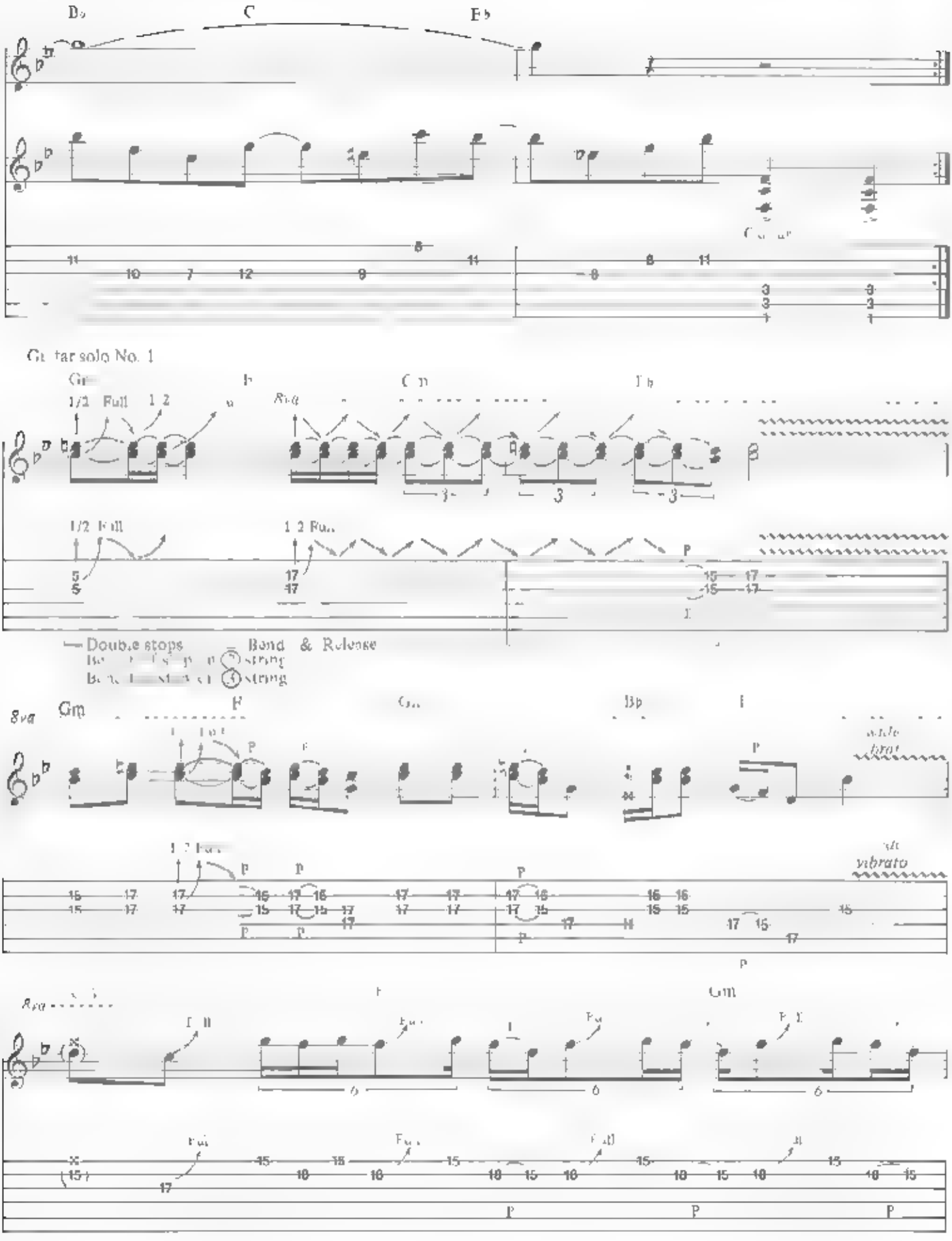
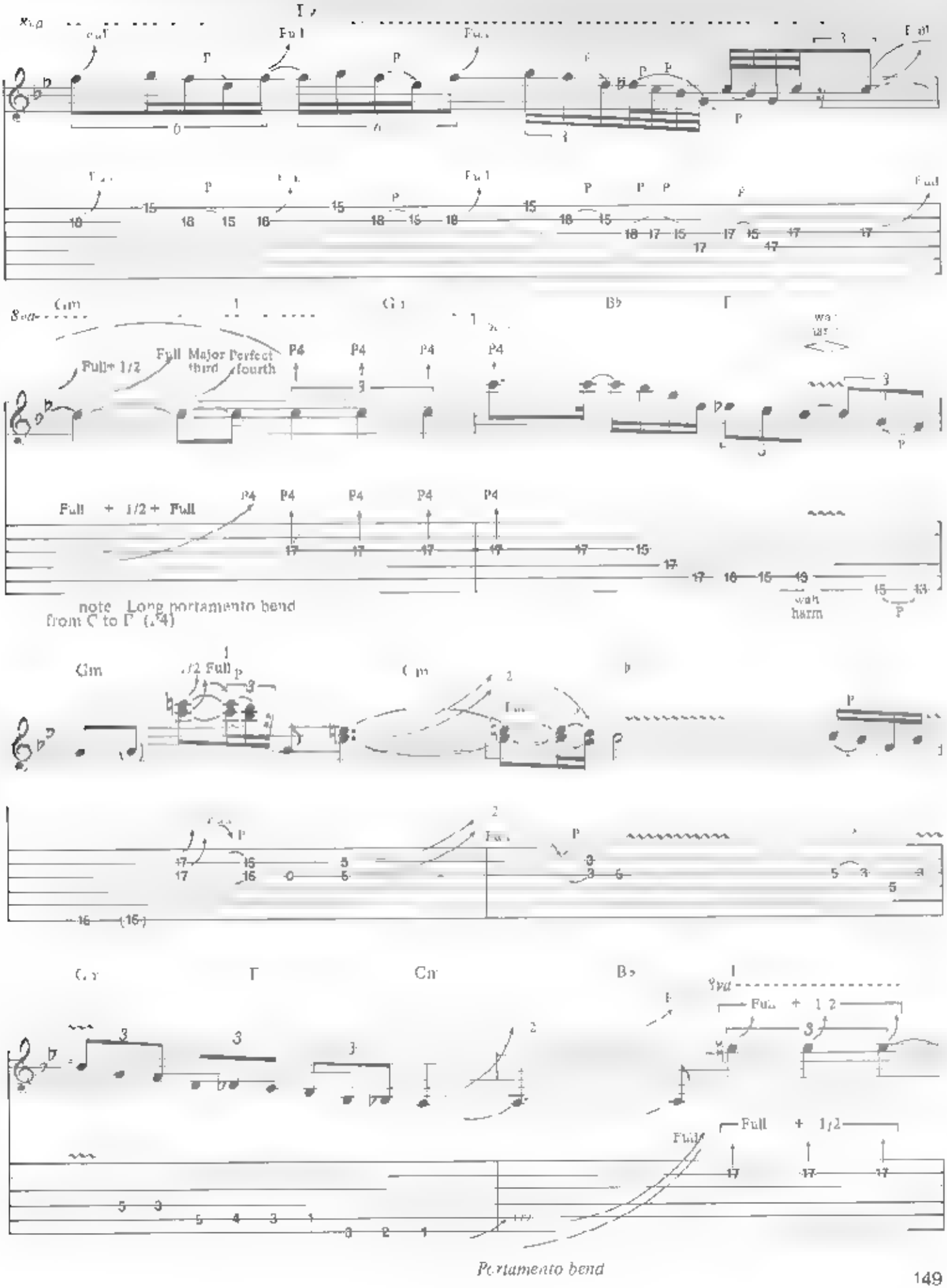
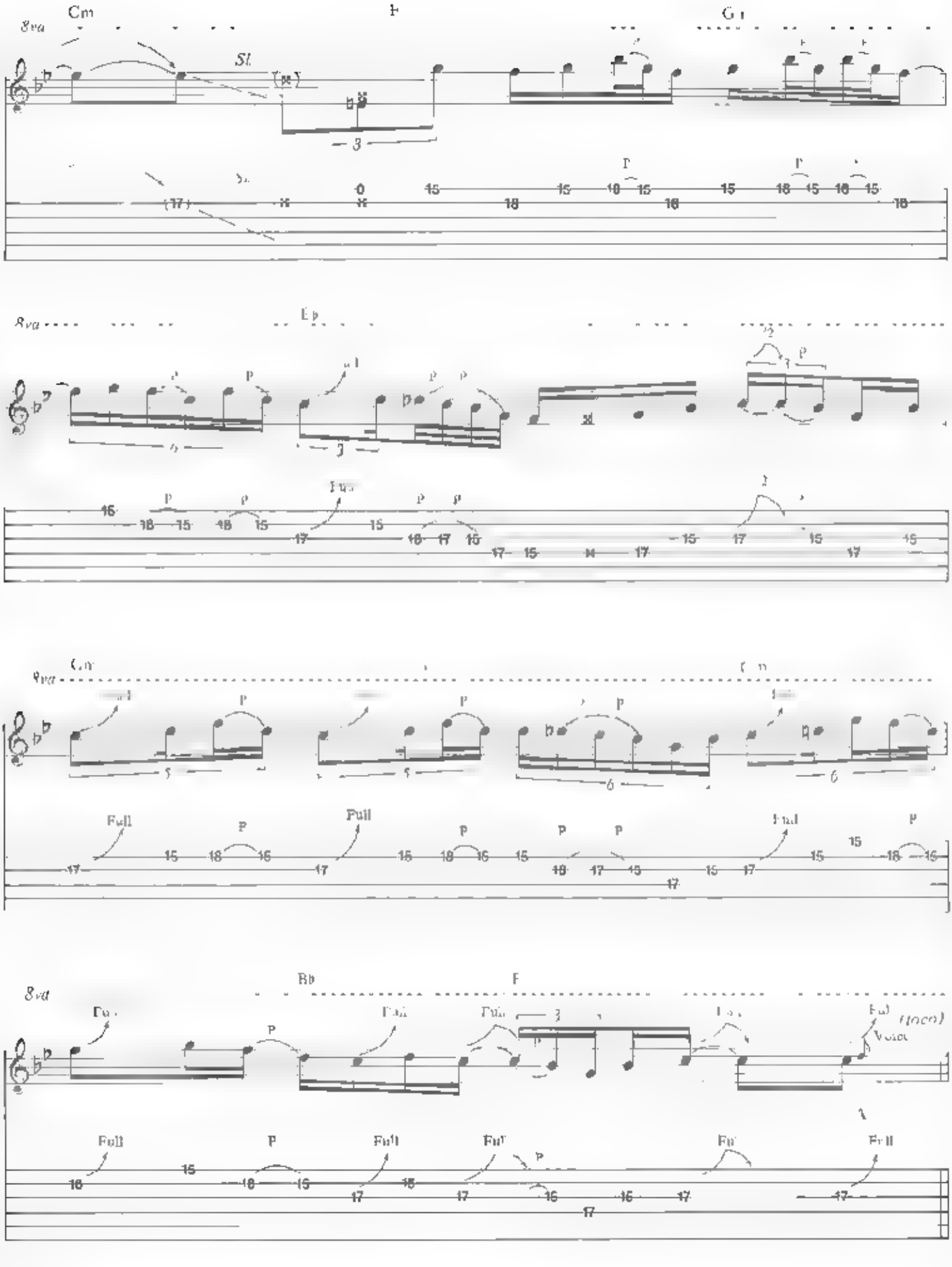


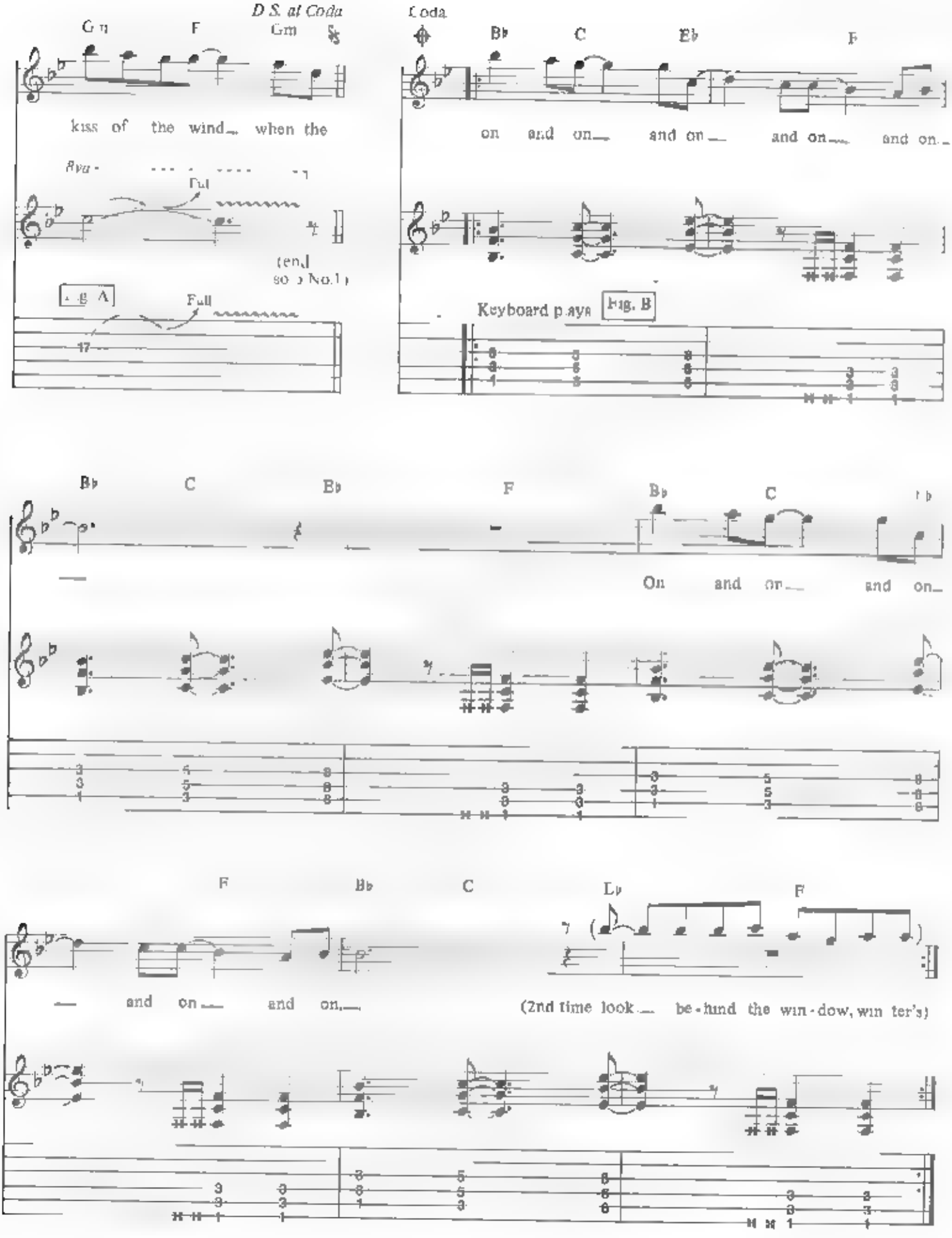
Fig. A
Gm F Gm Gm F Gm
wind gets high and the mountains sigh. I've got to get back home.
crime is his fate, can't think, can't re-late, il-lu-sions seized his mind.
Fig. A
Bb F G F Gm Eb
The wind don't wait for no one no one at
The key to all the an-swers are locked in his
F Gm Bb F
To Coda
Chorus
at
eyes.
Move's
Moving)
Chorus Bb C Eb F Bb C Eb
and on and on and on and on
Fig. B
Synthesizer (Harpsichord tone)
(adapted for guitar)
F Bb C Eb F
Look be-hind the win-dow, win-ter's come


Guitar solo No. 1
1/2 Full
Double stops
Bend & Release
8va
vibrato

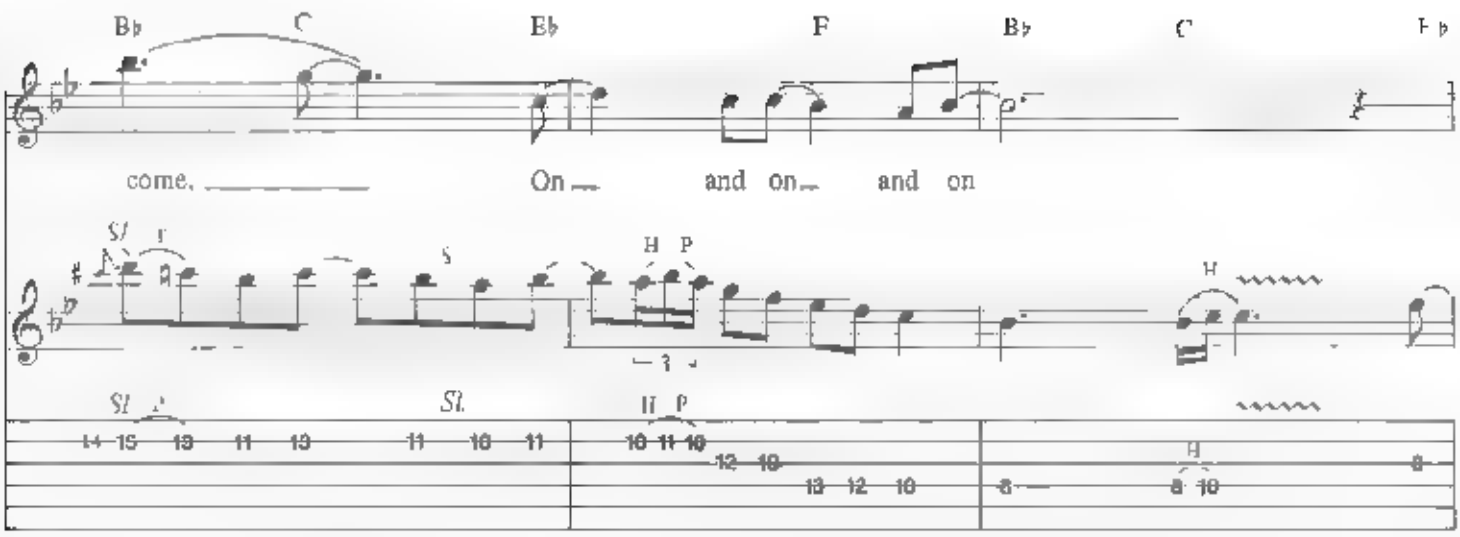


Portamento bend

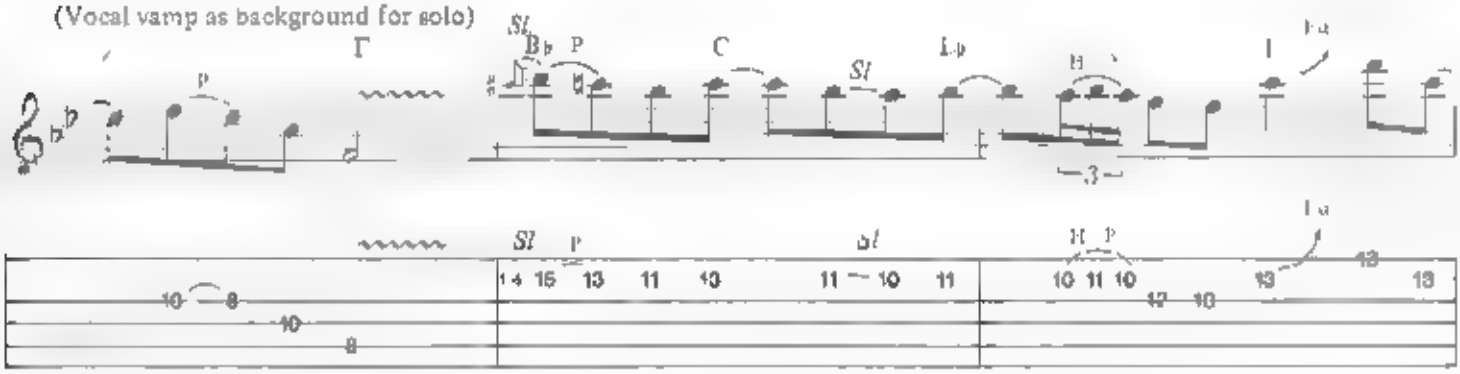

8va
Cm
Sl.
Full
P
Voice
(loco)

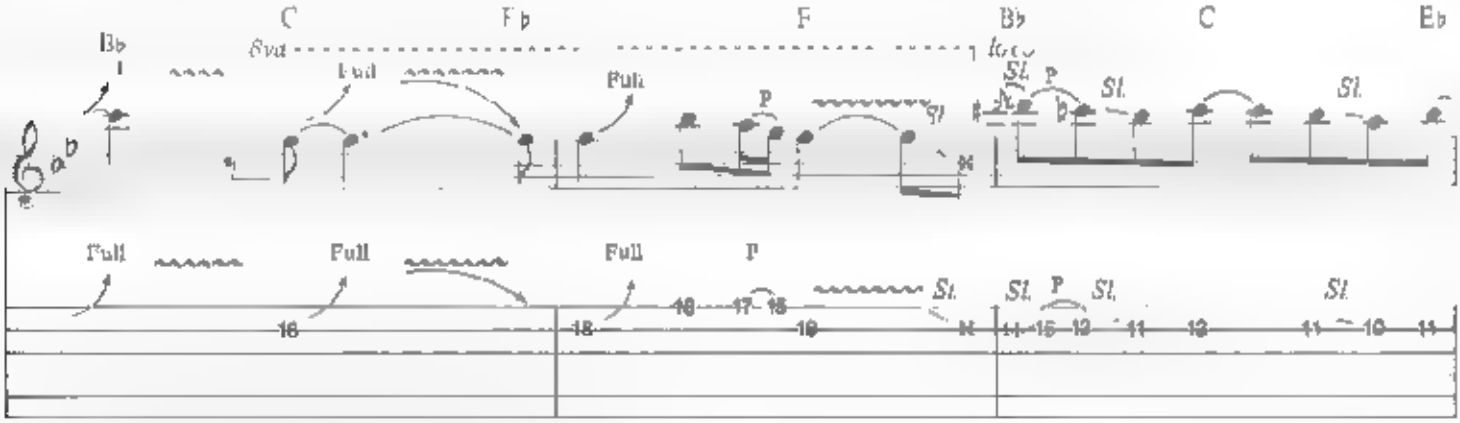

D.S. al Coda
Gm
F
Gm
kiss of the wind when the
Full
(end Solo No.1)
Fig. A
Full
17
Coda
B♭
C
E♭
F
on and on and on and on and on
Keyboard plays
Fig. B
B♭
C
B♭
F
B♭
C
On and on and on
F
B♭
C
L♭
F
and on and on
(2nd time look be-hind the win-dow, win ter's)

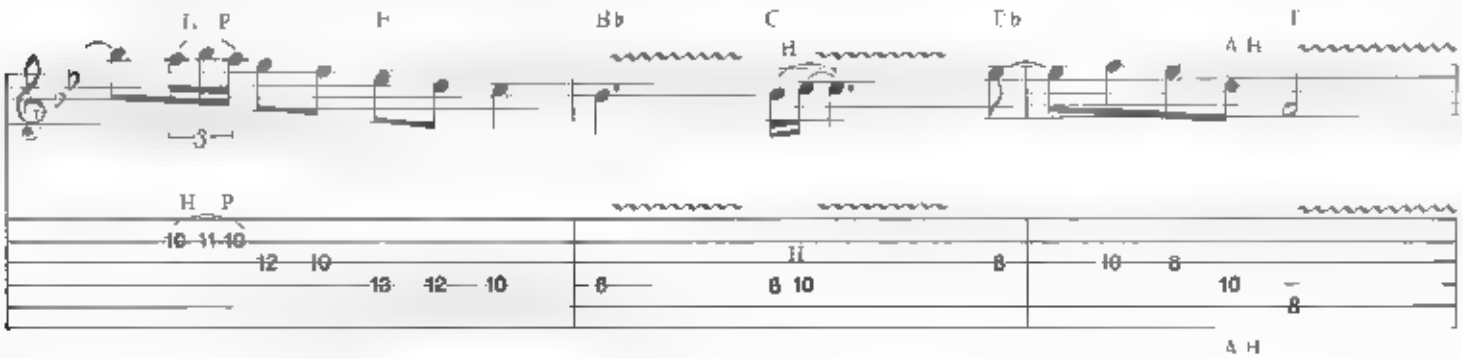
Guitar solo No 2 (outro

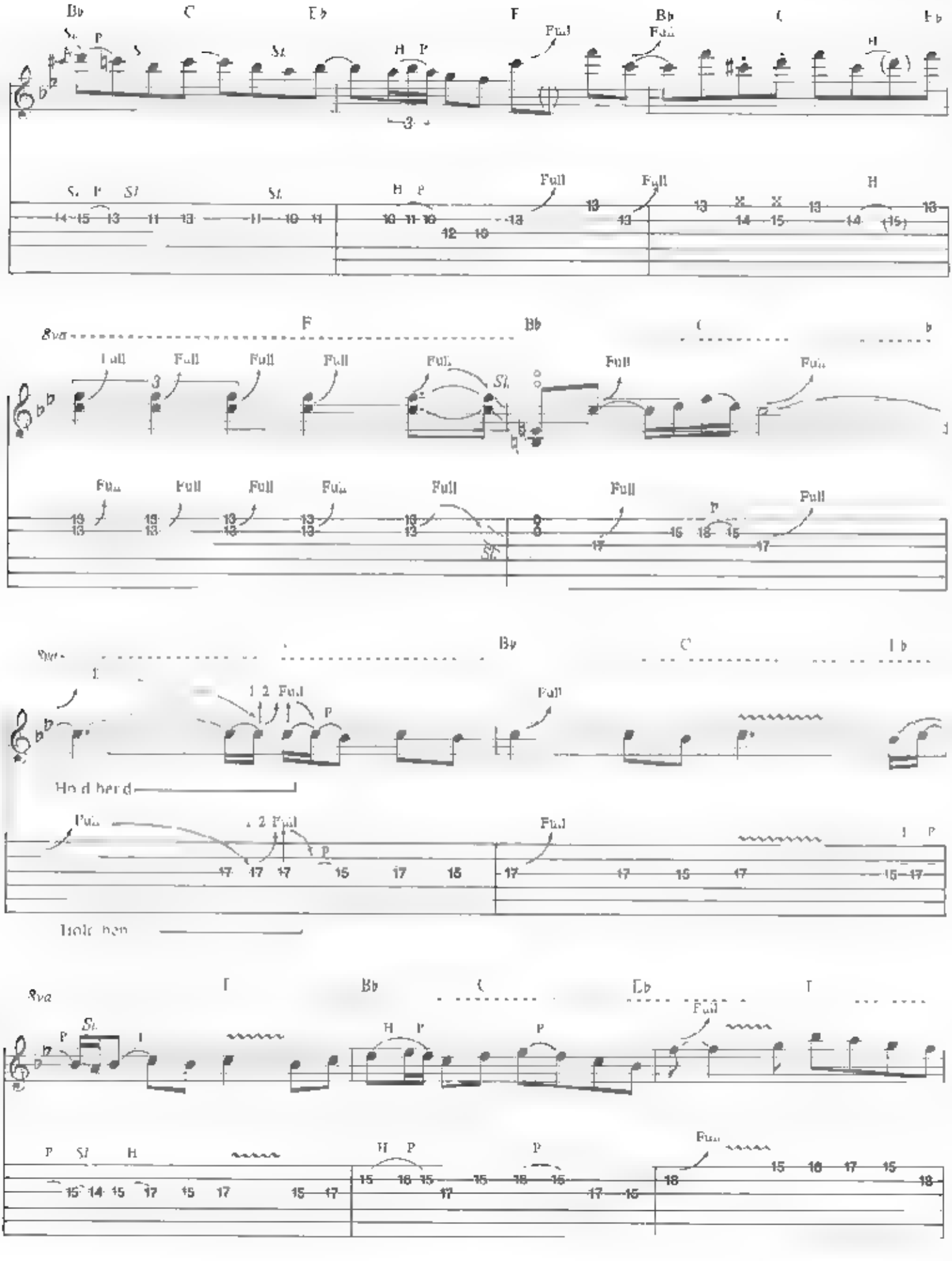


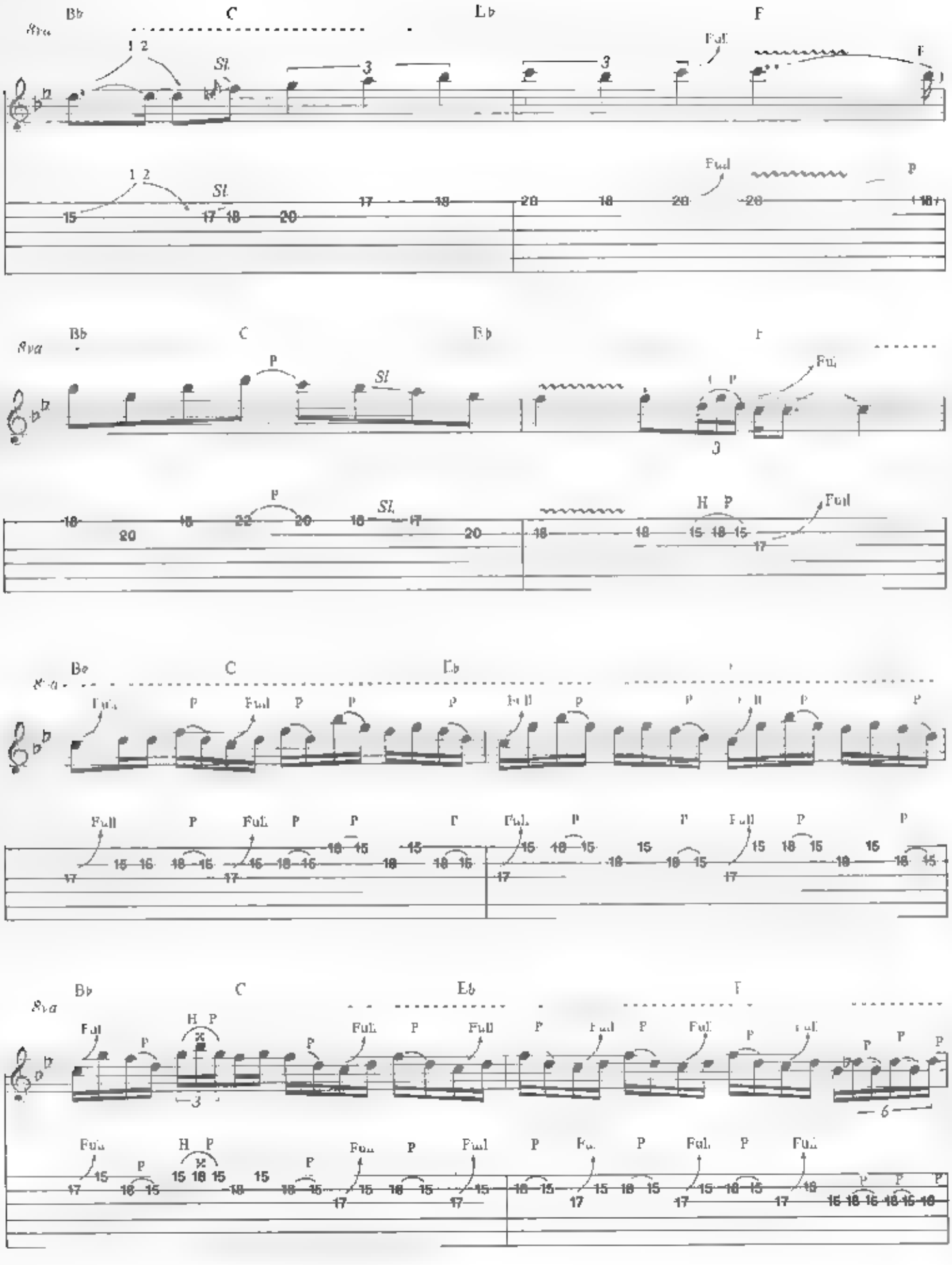
(Vocal vamp as background for solo)

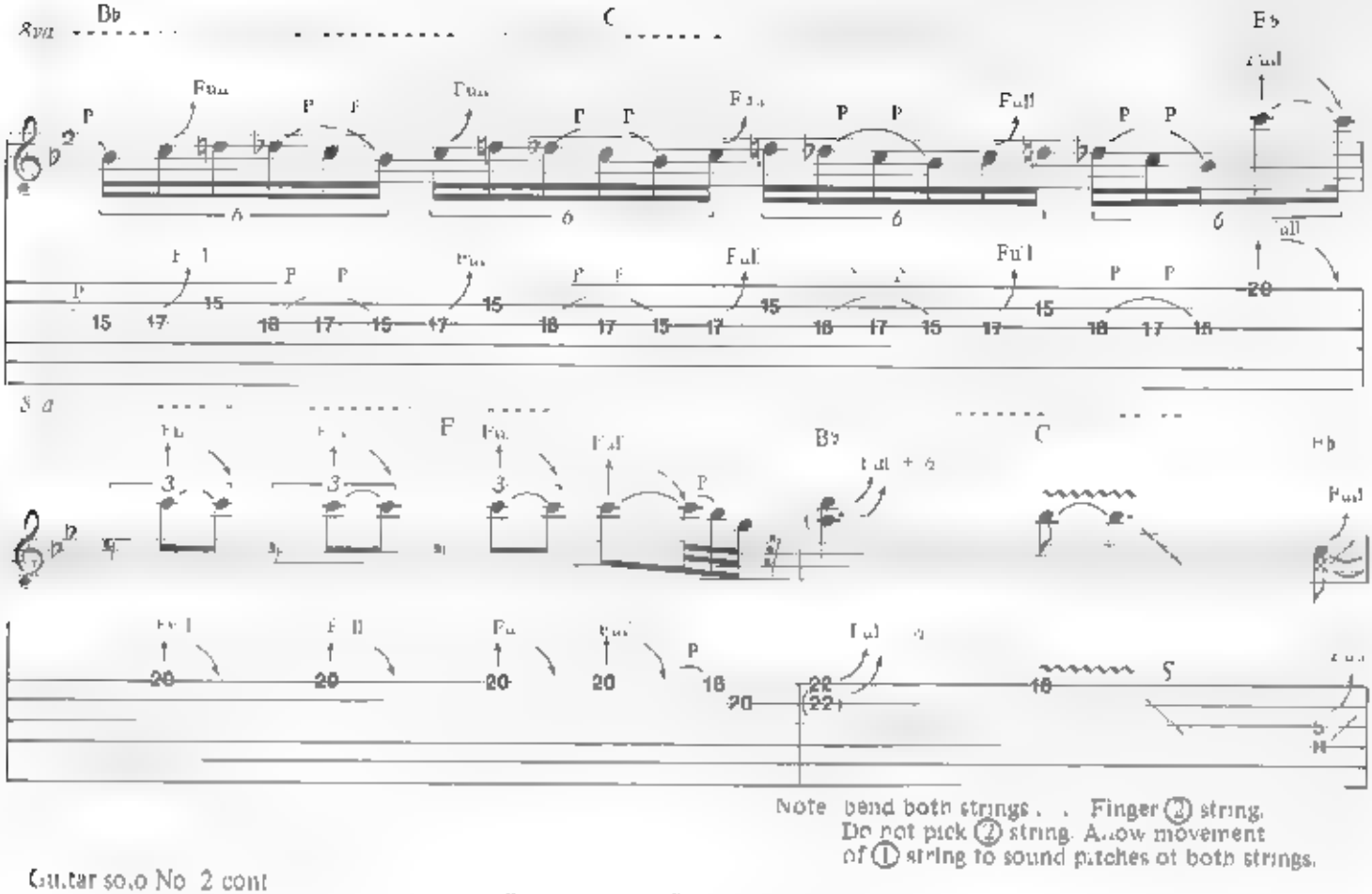




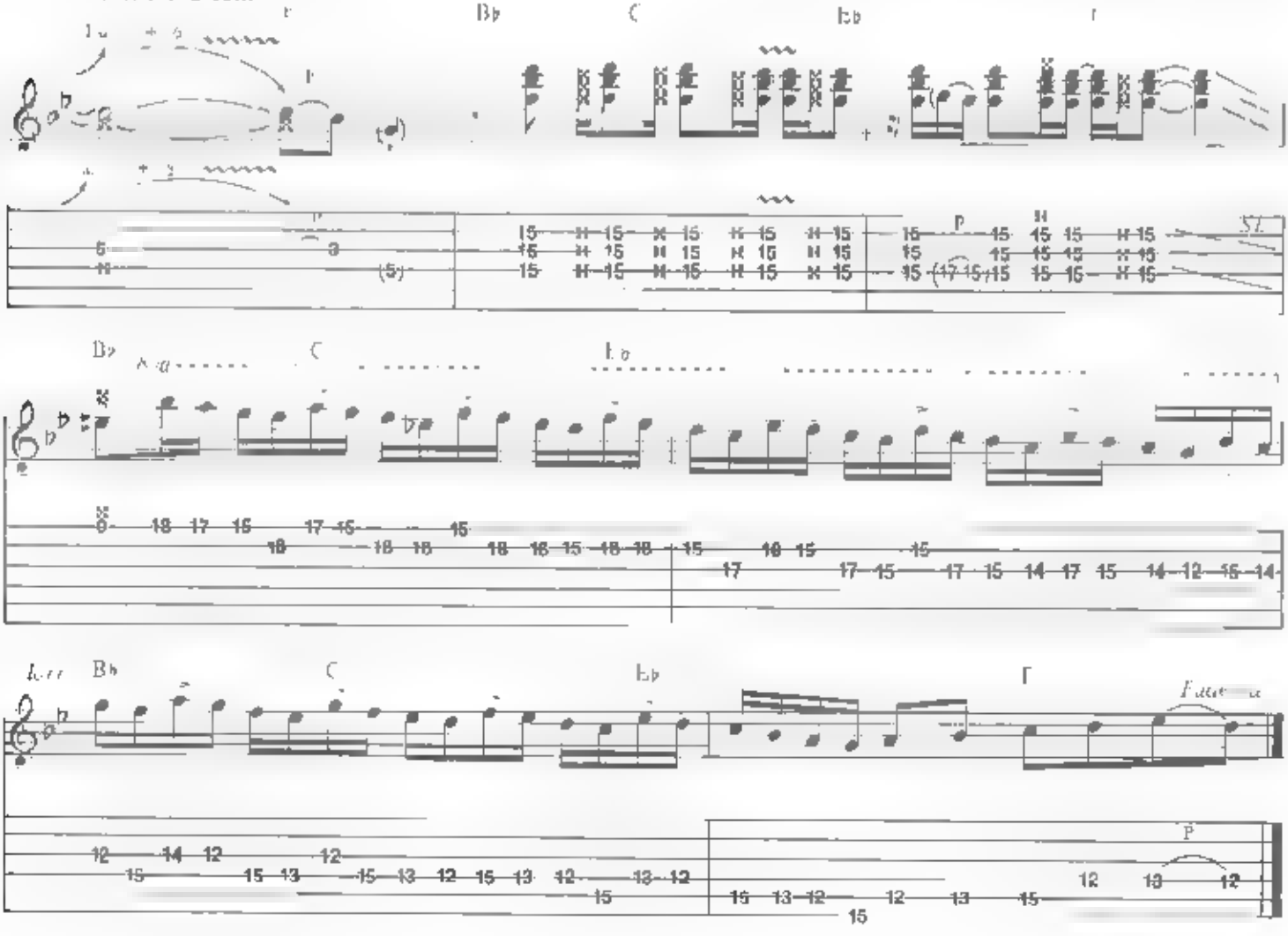



Bb
C
Eb
F
Bb
C
Eb
Full
H
P
Sl
8va
Hold bend
Hold bend


8va
Bb
C
Eb
F
Sl.
Full
P
H

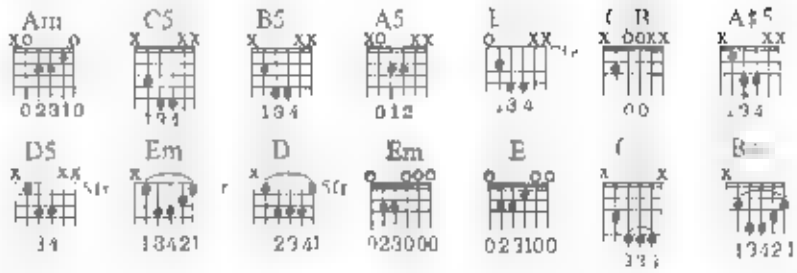


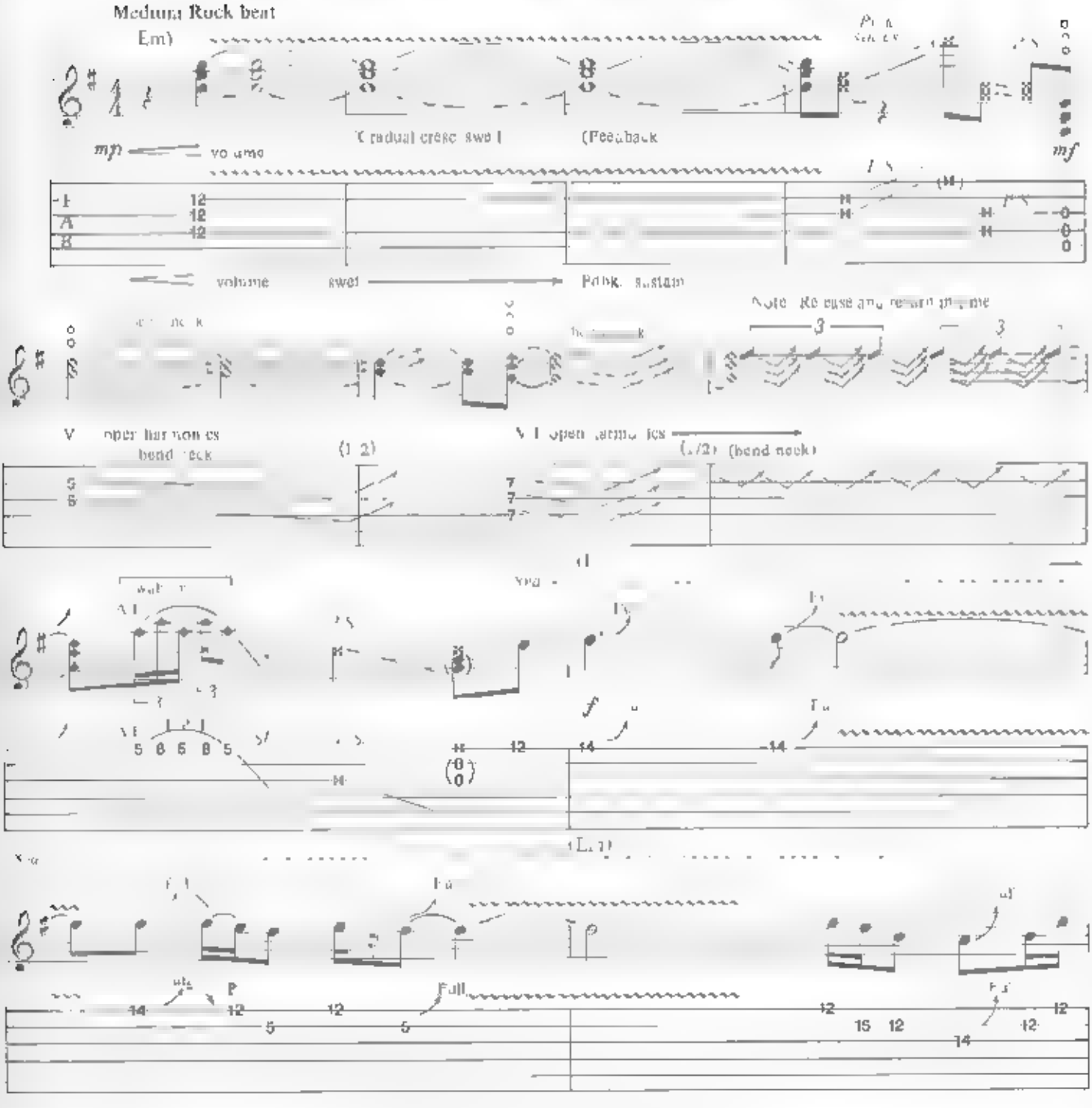
Guitar solo No. 2 cont



DOGS OF WAR

Words and Music by Gary Barden and Michael Schenker





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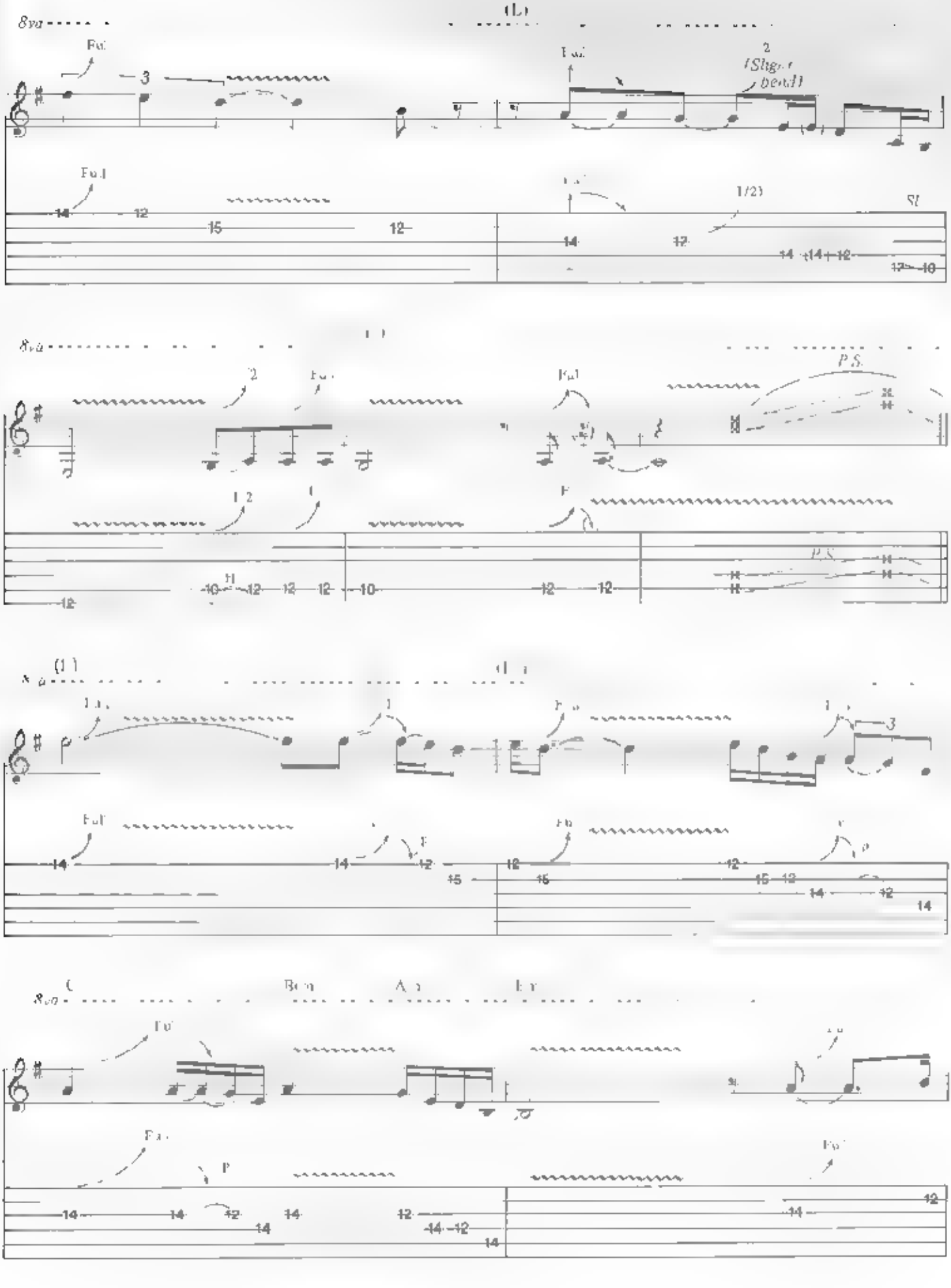
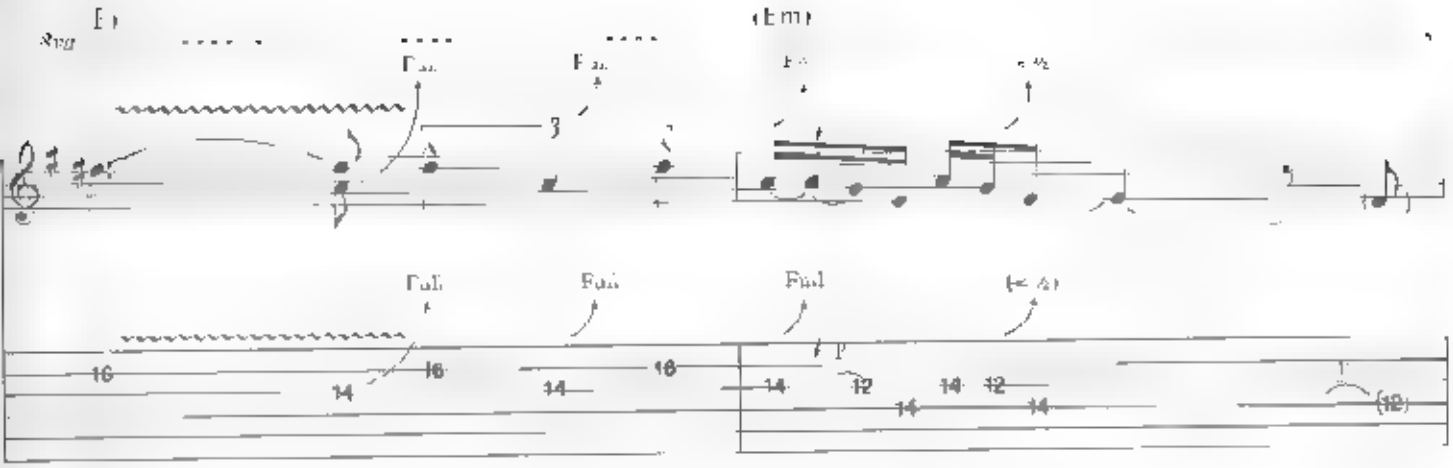
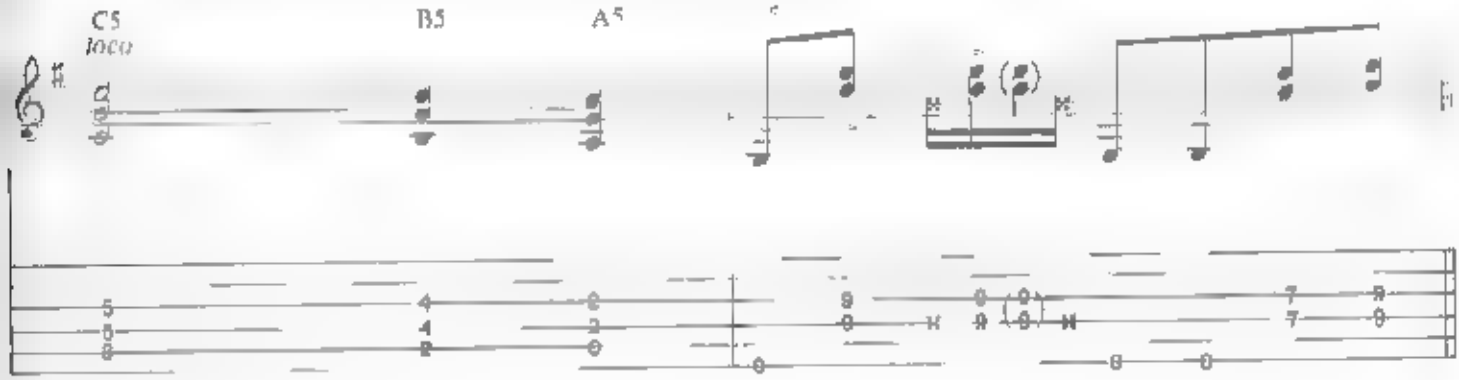
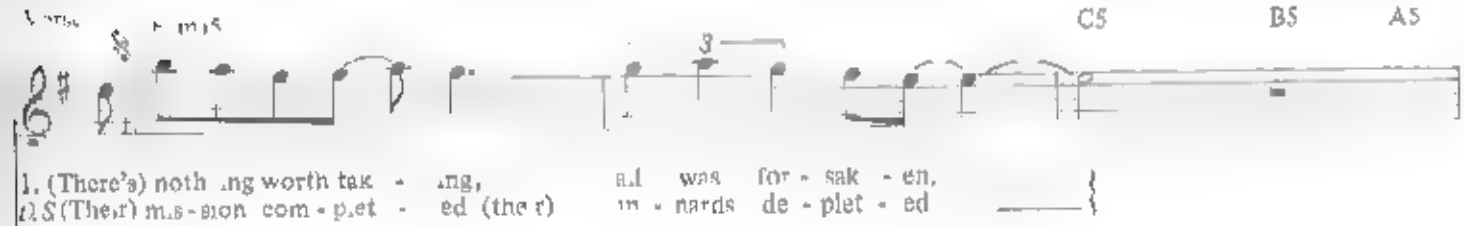
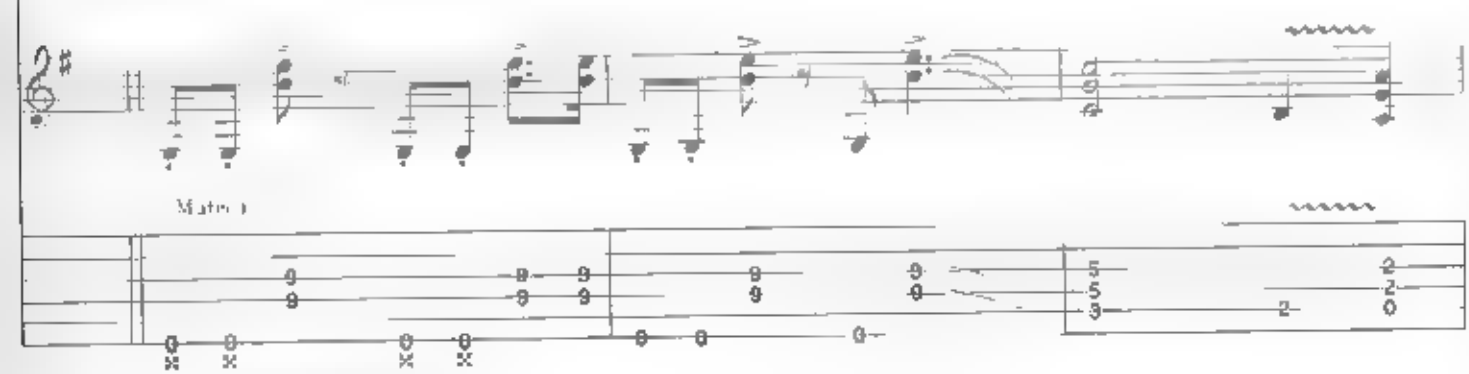

8va
(L)
Full
(Slight bend)
P.S.
Bem
Am
Em



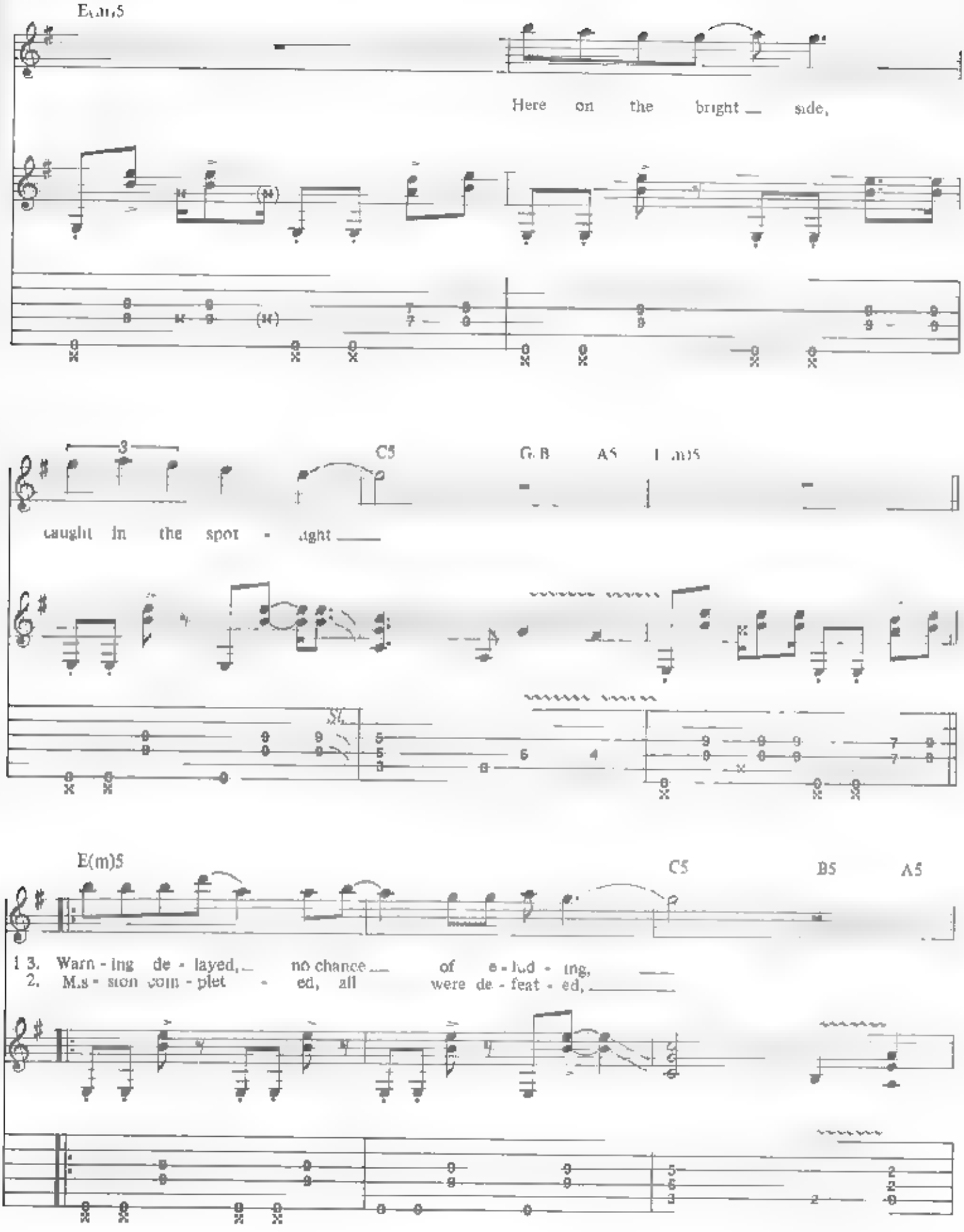


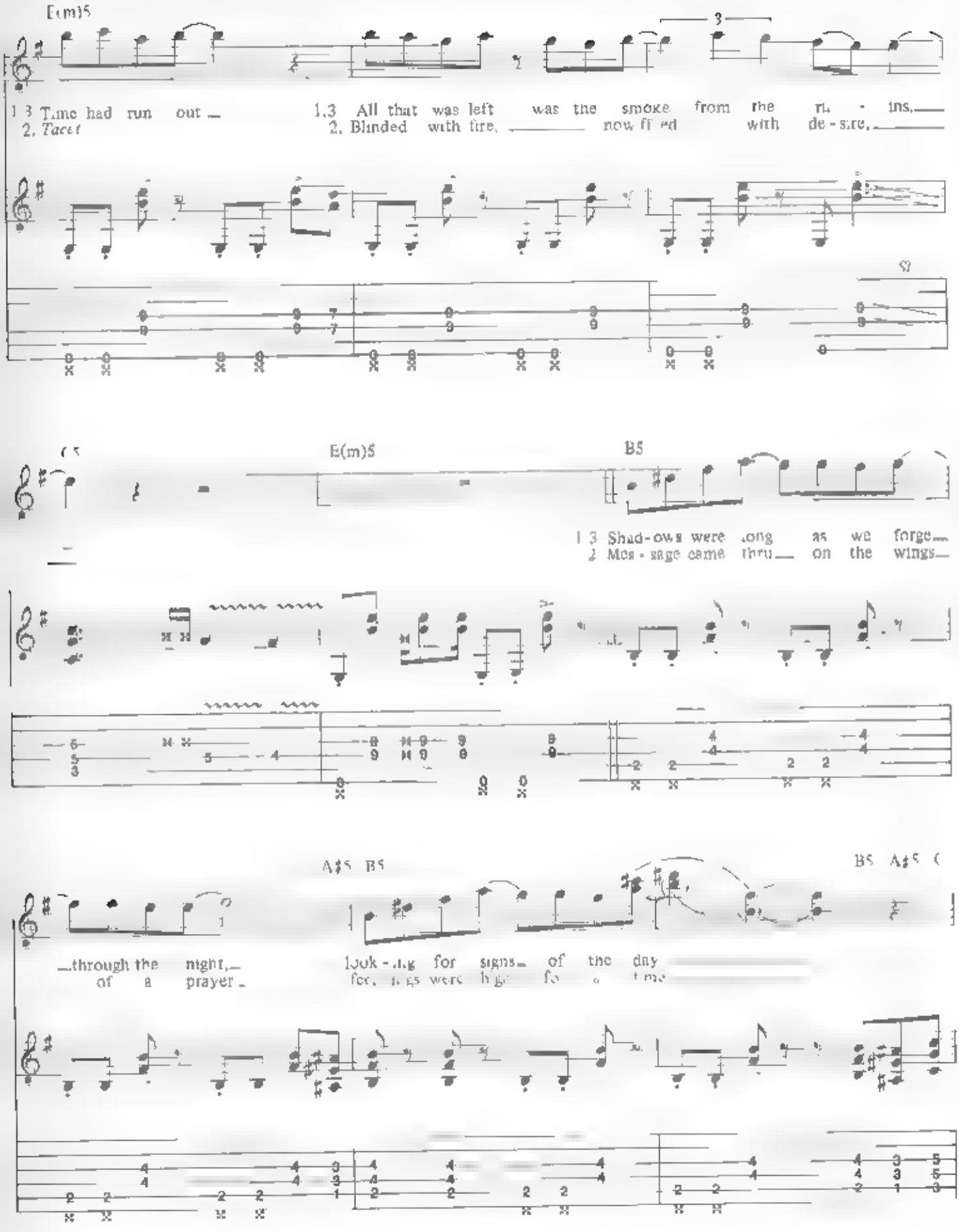


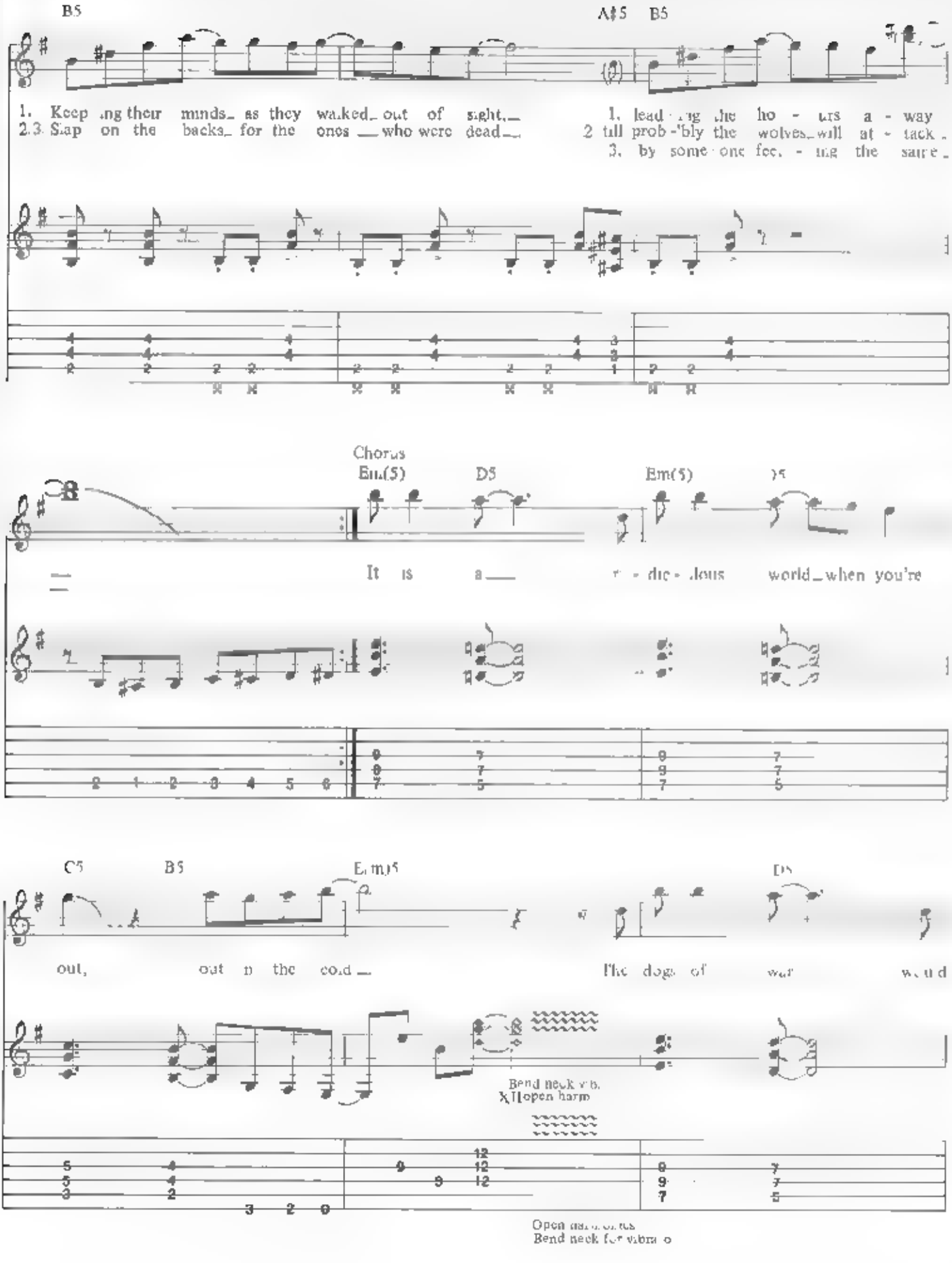
1. (There's) noth ing worth tak - ing, all was for - sak - en,
2.S (Their) mis - sion com - plet - ed (their) im - pards de - plet - ed

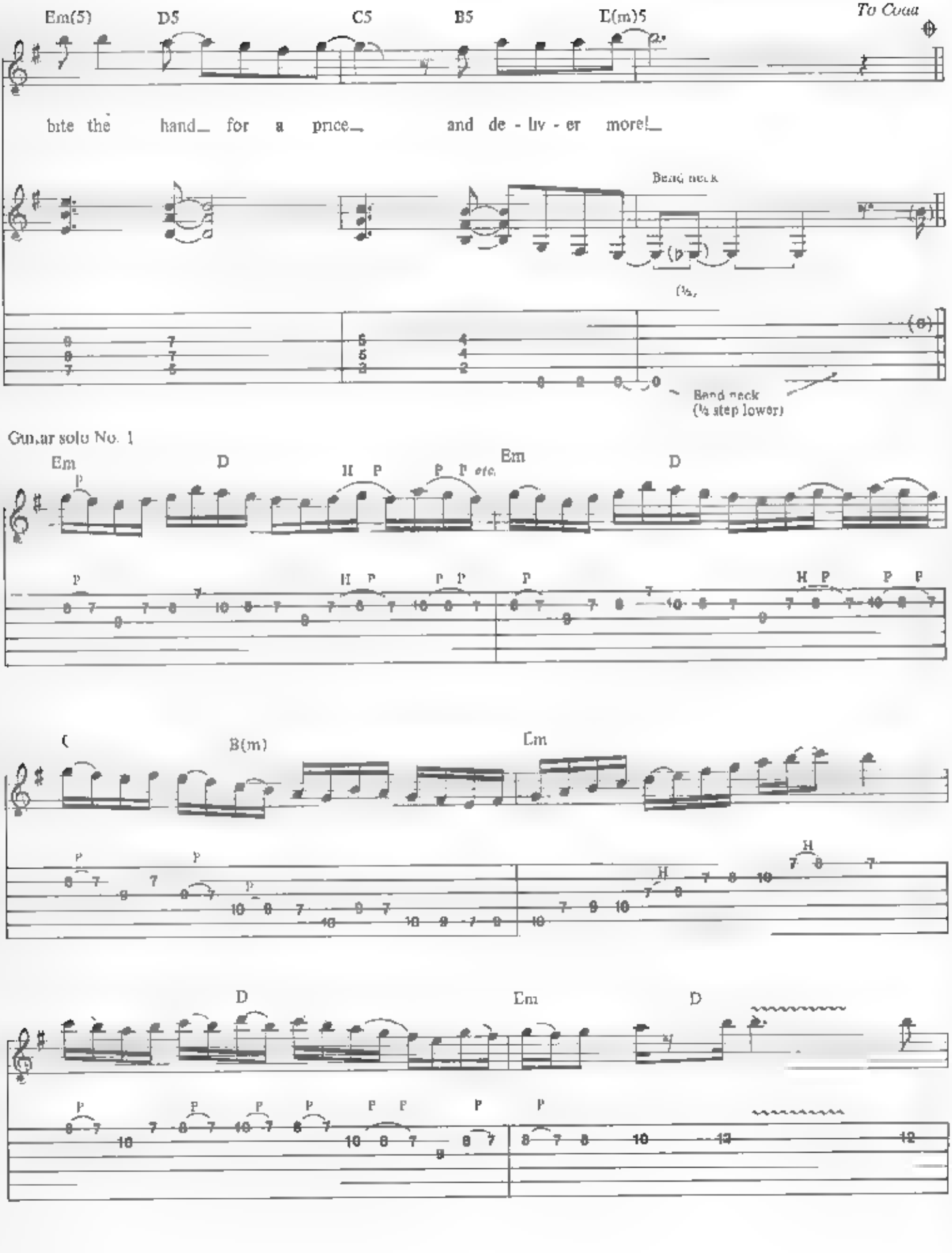


(Use guitar Figure A) For D.S.)

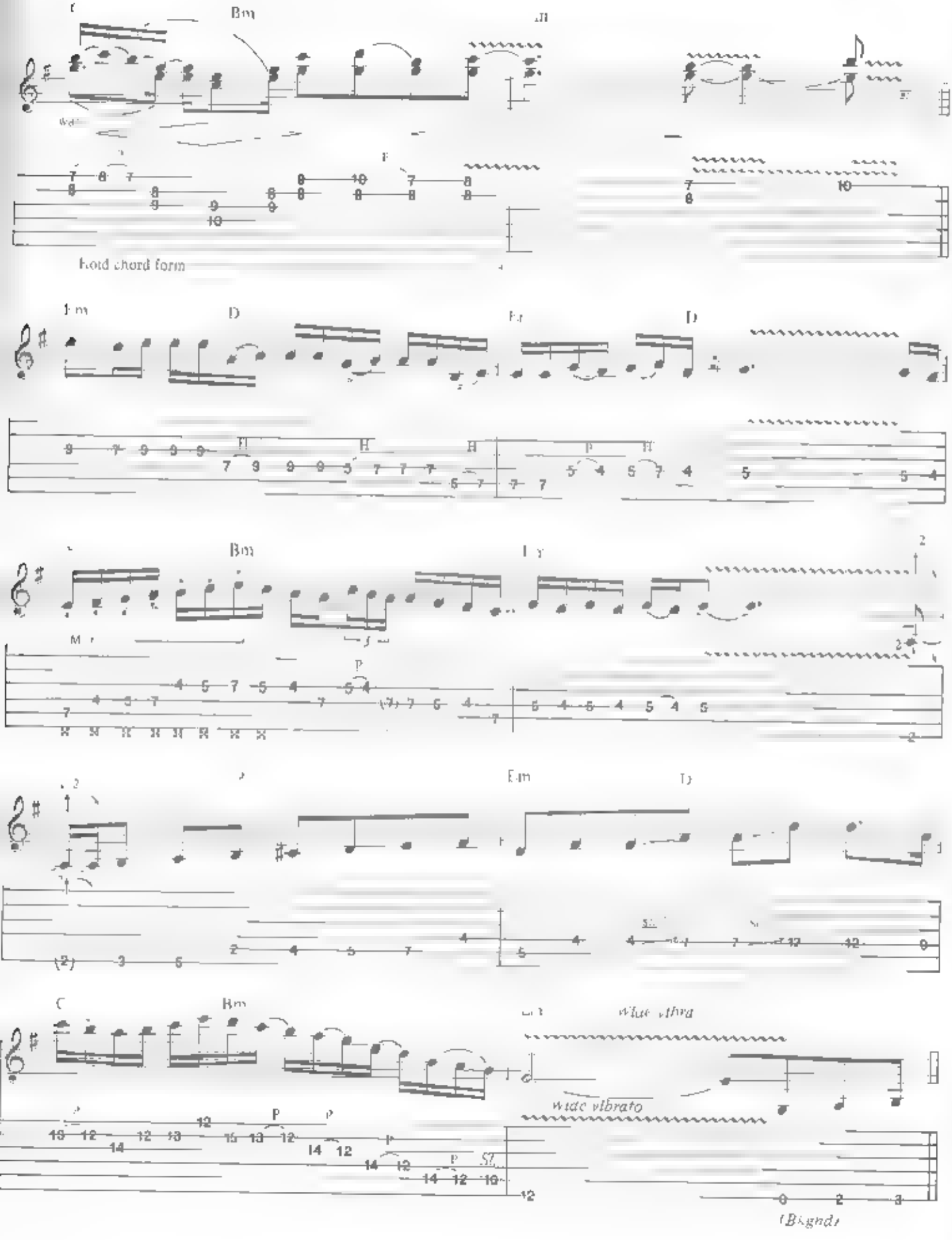

E(m)5
Here on the bright side,
C5
G B A5 E(m)5
caught in the spot - light
E(m)5
C5
B5
A5
1 3. Warn - ing de - layed, no chance of e - lud - ing,
2. Mis - sion com - plet - ed, all were de - feat - ed,

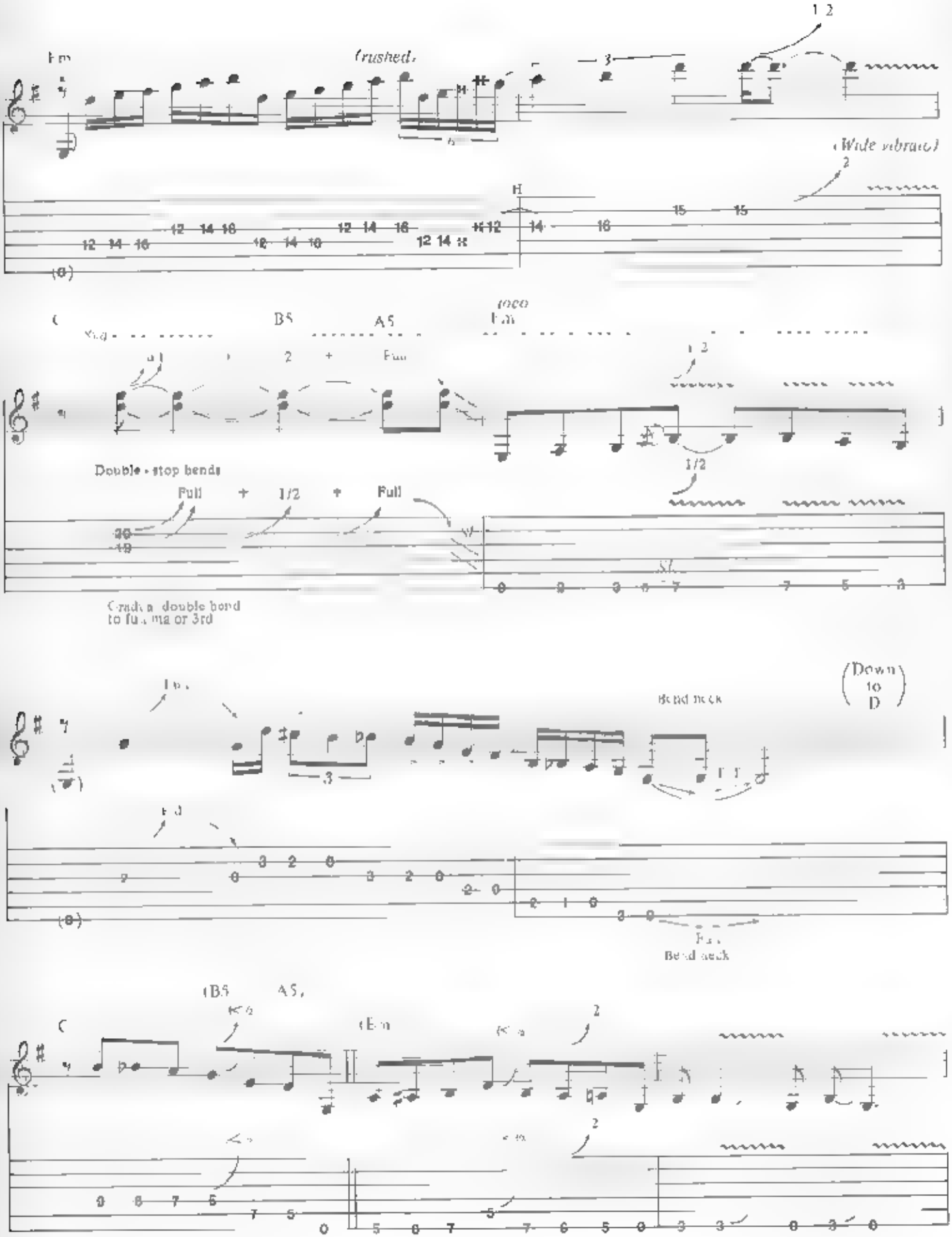

E(m)5
3
1,3 Time had run out
2. Tacet
1,3 All that was left was the smoke from the ru - ins,
2. Blinded with fire, now filled with de - sire,
12
C5
E(m)5
B5
1,3 Shad - ows were long as we forge
2 Mes - sage came thru on the wings
through the night,
of a prayer
A♯5 B5
look - ing for signs of the day
B5 A♯5 C

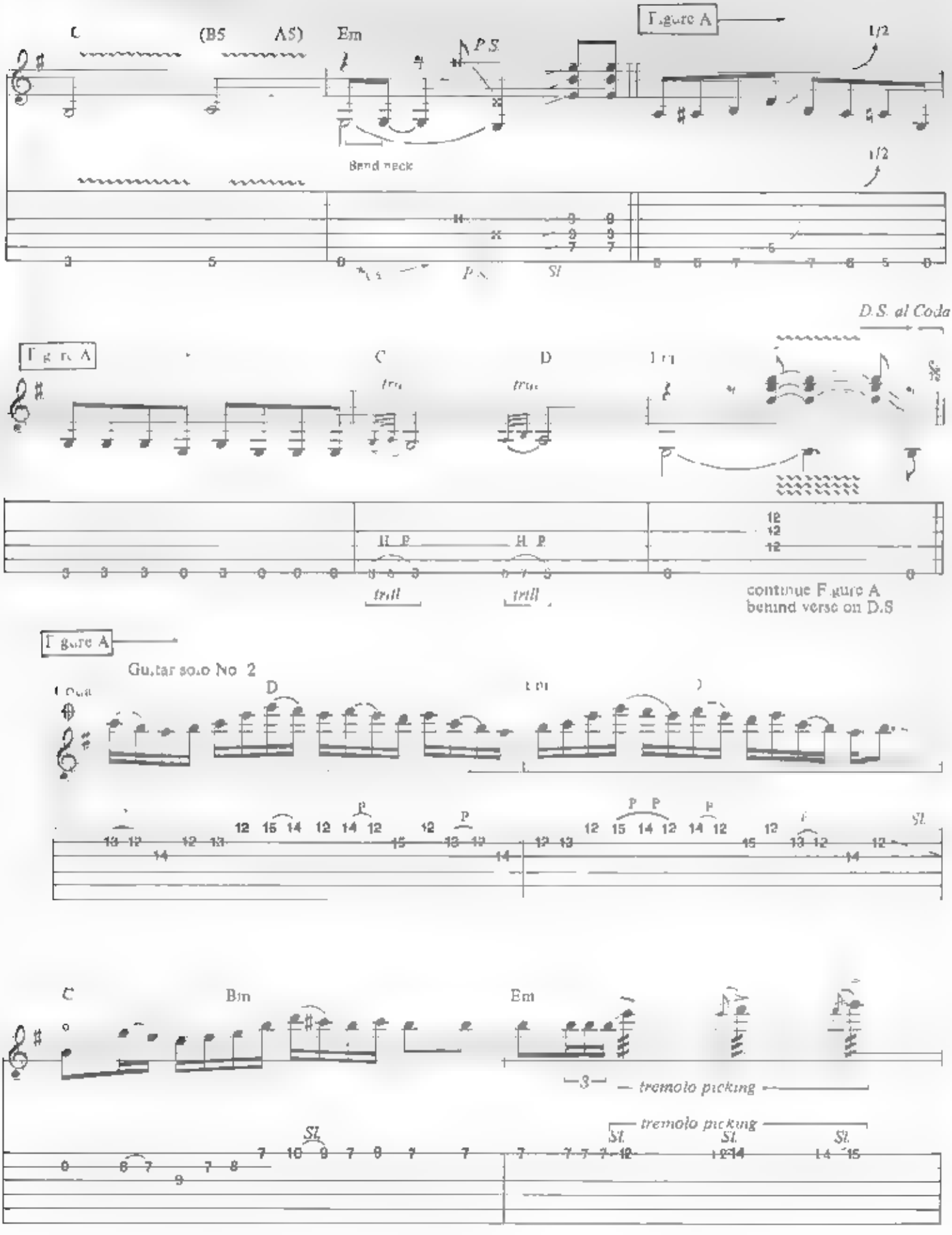

B5
A#5 B5
1. Keep ing their minds as they walked out of sight,
2.3. Slap on the backs for the ones who were dead
1. lead ing the ho - urs a - way
2 till prob - 'bly the wolves will at - tack
3. by some one fee - ing the same
Chorus
Em(5) D5 Em(5) D5
It is a r - dic - lous world when you're
C5 B5 Em(5) D5
out, out n the cold
The dogs of war would
Bend neck vib.
X II open harm
Open harmonics
Bend neck for vibrato

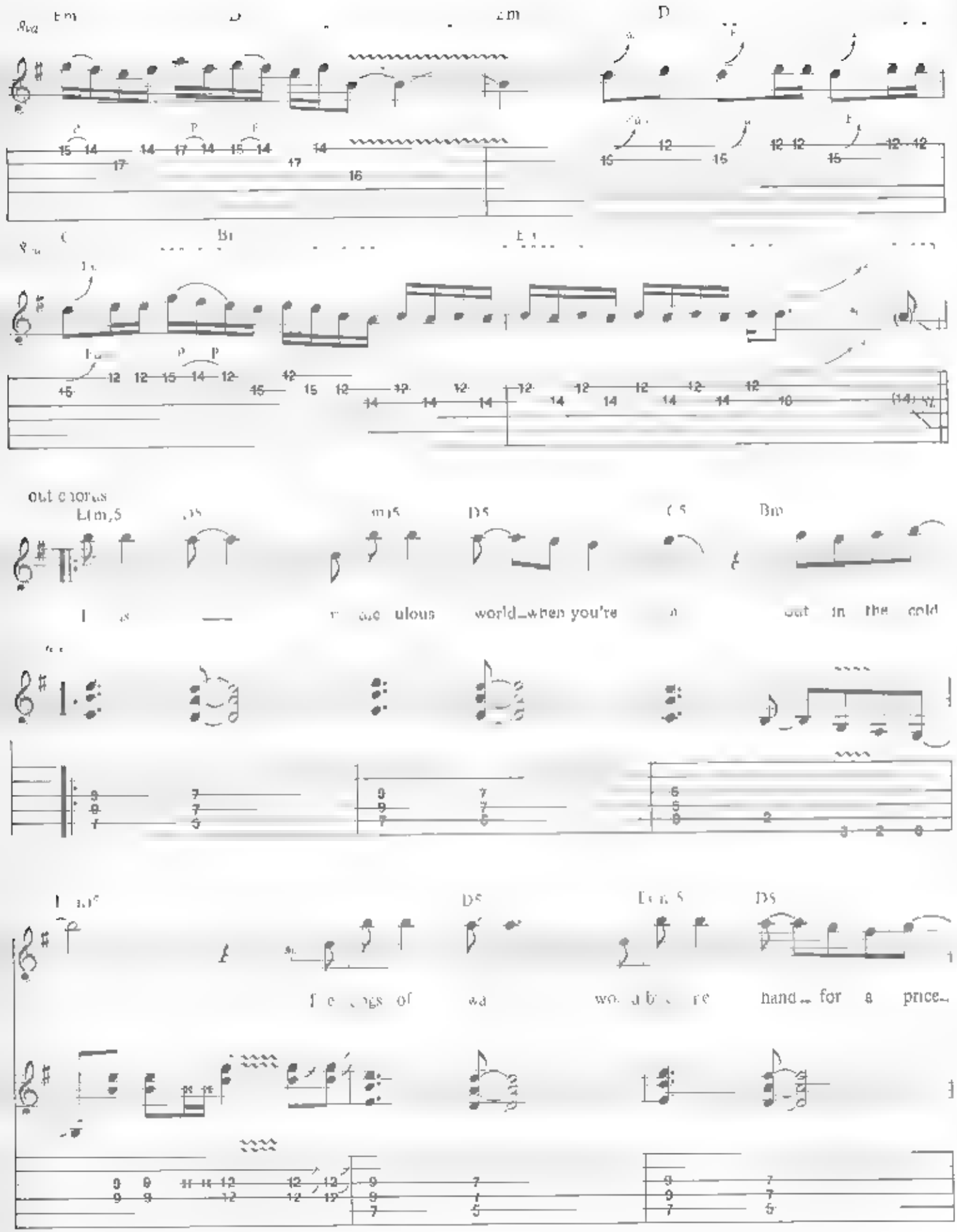

Em(5)
D5
C5
B5
E(m)5
To Coda
bite the hand for a price and de - liv - er more!
Bend neck
(½)
Bend neck
(½ step lower)
Guitar solo No. 1
Em
D
Em
D
B(m)
Em
D
Em
D

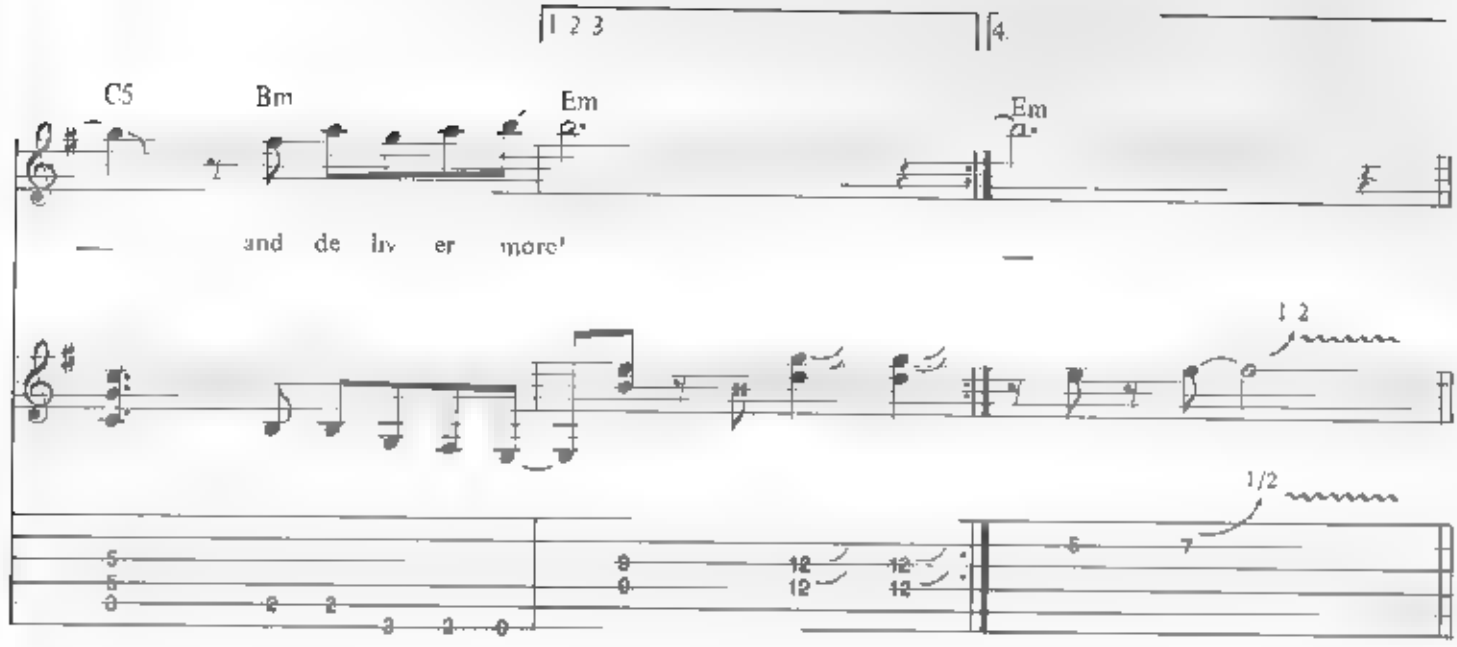
Note: Use filtering of wah to vary timbre of chordal forms. Rock the pedal gradually to change tonal emphasis.

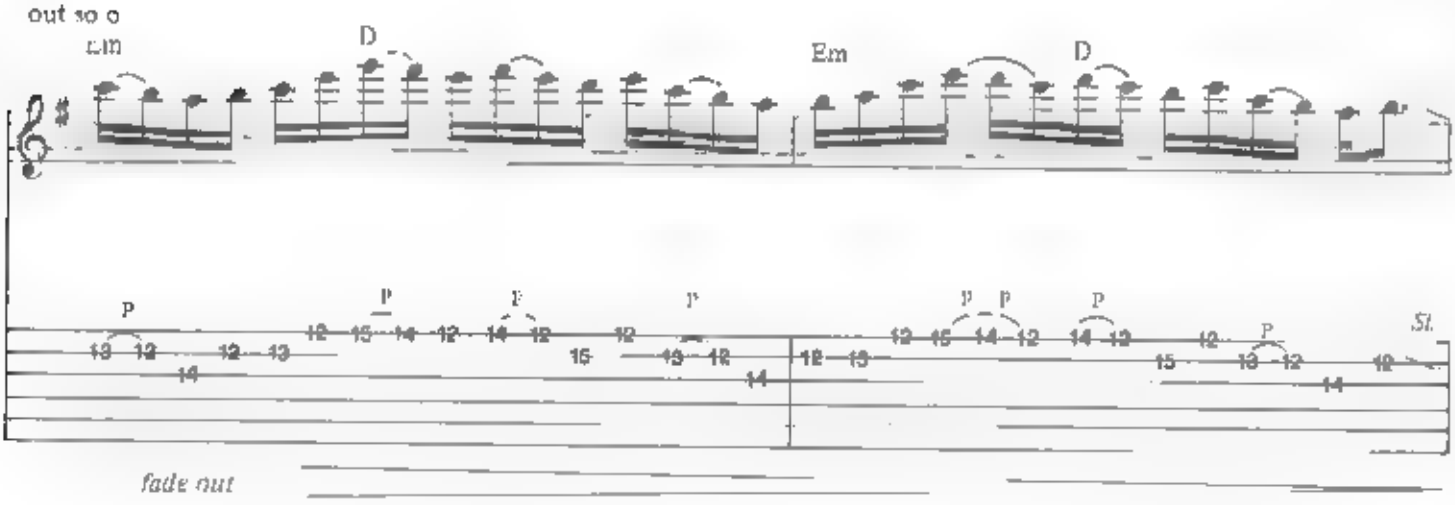


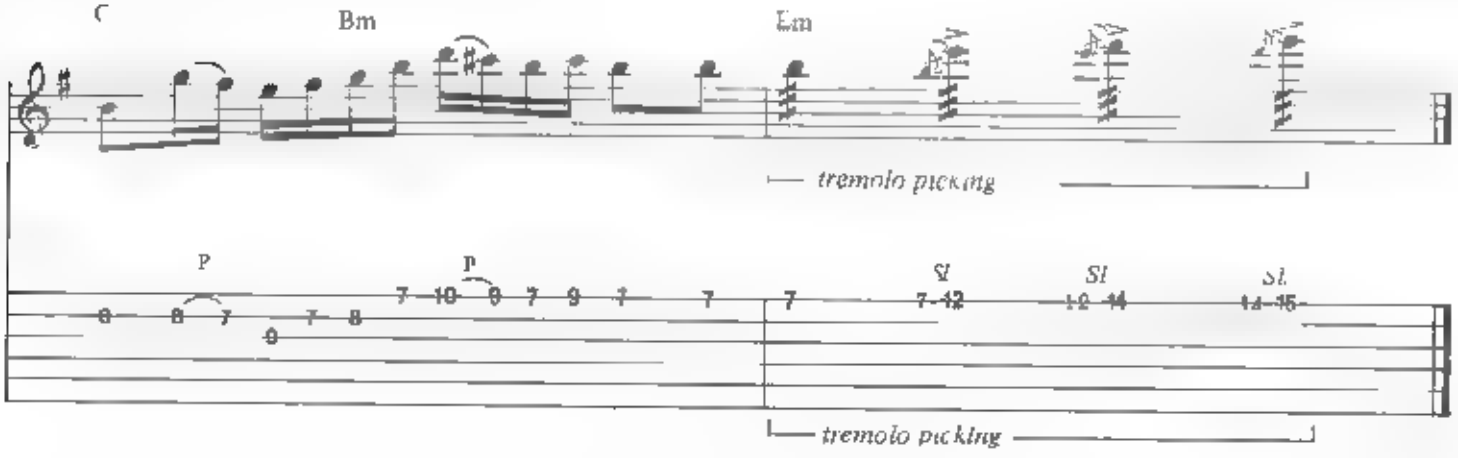

(rushed)
(Wide vibrato)
B5
A5
Double - stop bends
Full
1/2
Full
Gradual double bend
to full major 3rd
Bend neck
(Down to D)
Bend neck
(B5
A5)


C
(B5 A5)
Em
P.S.
Figure A
1/2
Bend neck
Sl
D.S. al Coda
C
D
trill
H P
continue Figure A
behind verse on D.S
Figure A
Guitar solo No 2
D
P
Sl.
C
Bm
Em
tremolo picking
Sl.


out chorus
world_when you're
out in the cold
hand_ for a price_


1 2 3
4.
C5
Bm
Em
Em
— and de liv er more! —
1 2
1/2


out so o
Em
D
Em
D
P
P
P
P
P
P
P
Sl.
fade out


C
Bm
Em
tremolo picking
P
P
Sl
Sl
Sl.
tremolo picking

TRY ME

Music by Michael Schenker and Phil Mogg

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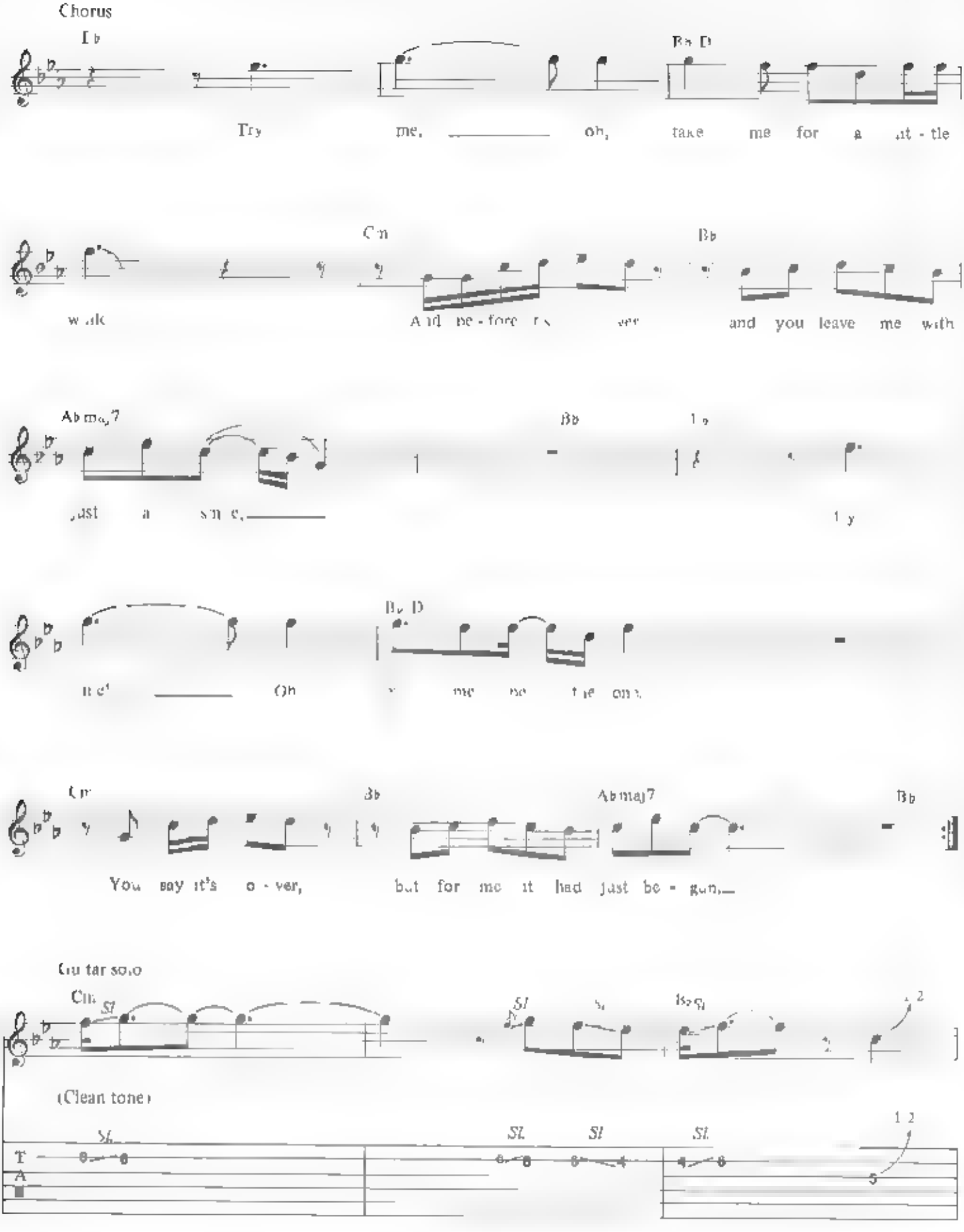
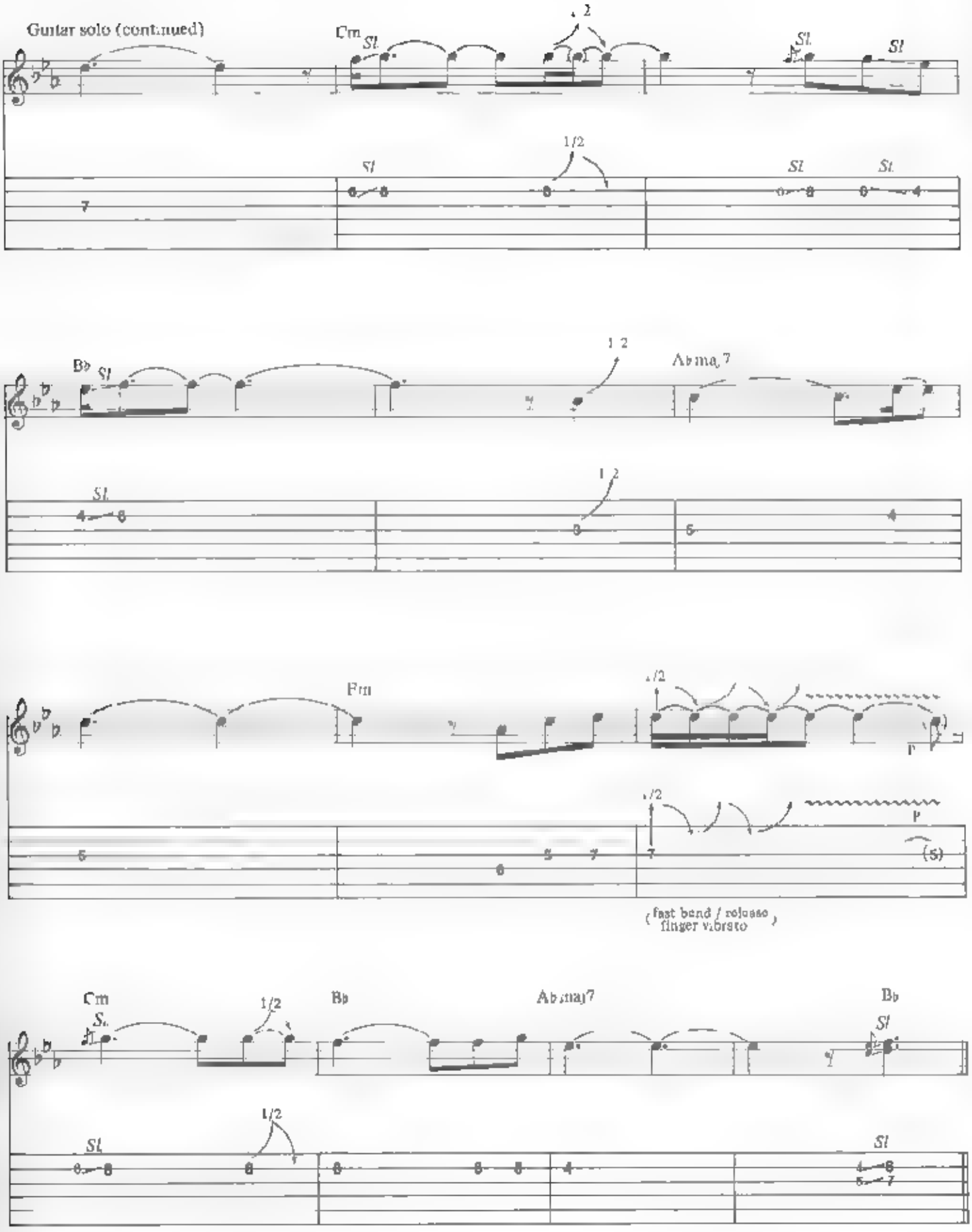
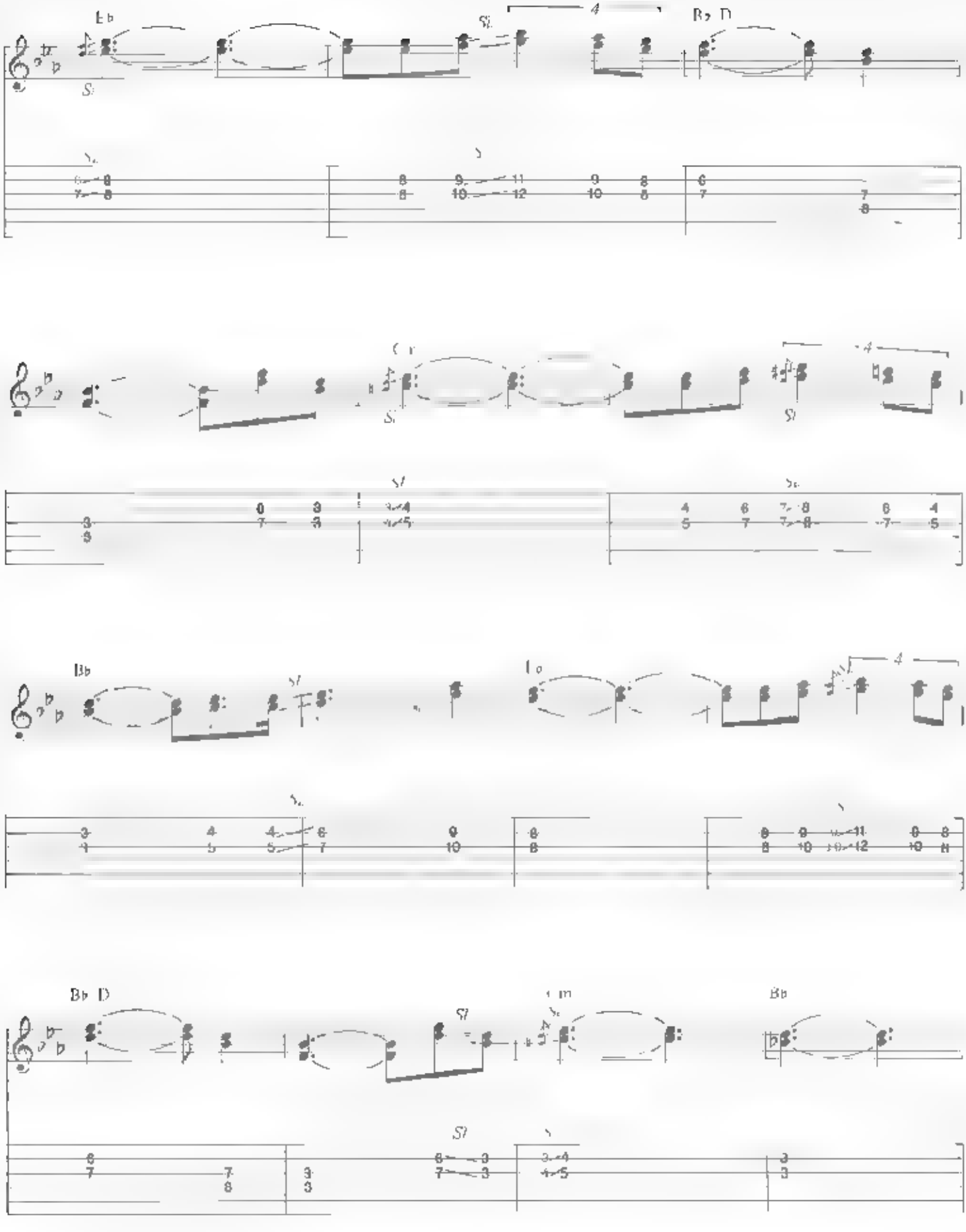
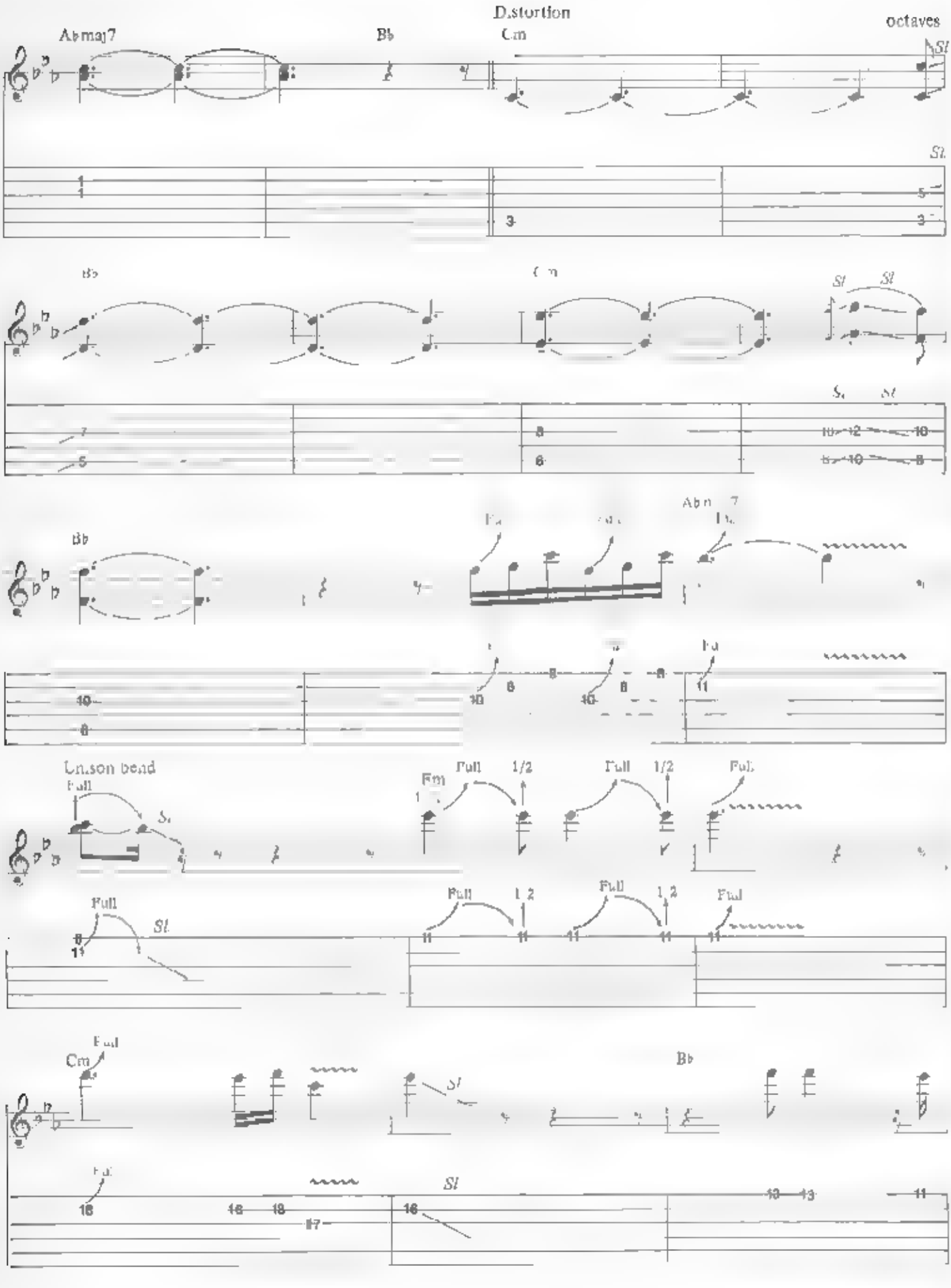
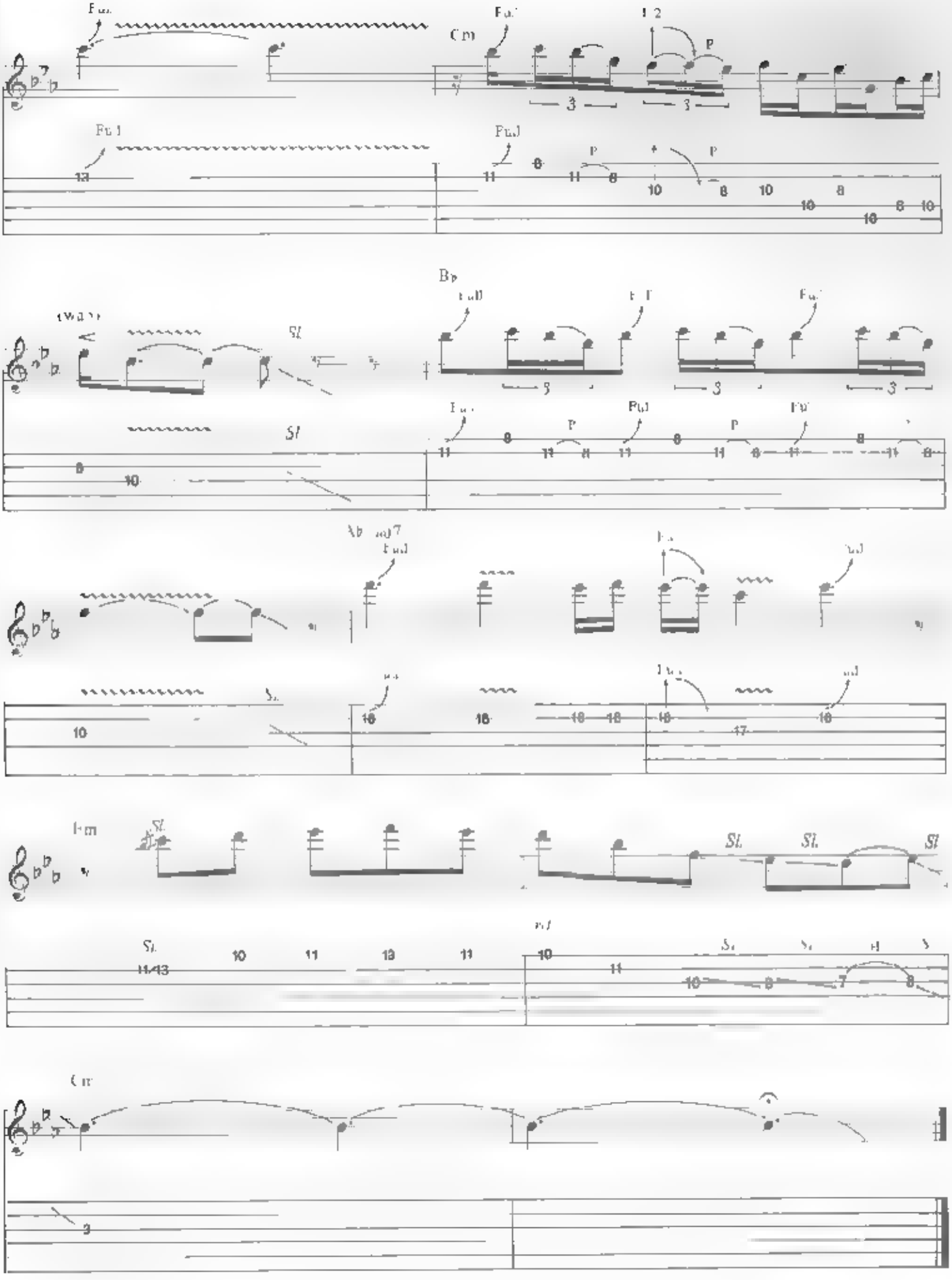

Chorus
Try me, oh, take me for a lit - tle
and you leave me with
Ab maj7
Bb
You say it's o - ver, but for me it had just be - gun,
Guitar solo
(Clean tone)


Guitar solo (continued)
Cm
Bb
Abmaj7
Fm
Cm
Bb
Abmaj7
Bb
fast bend / release
finger vibrato

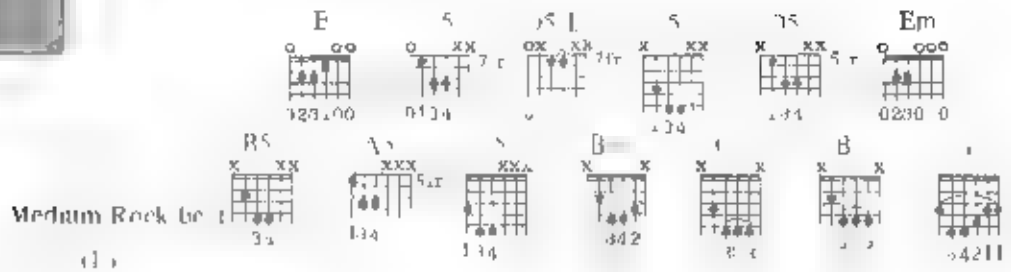


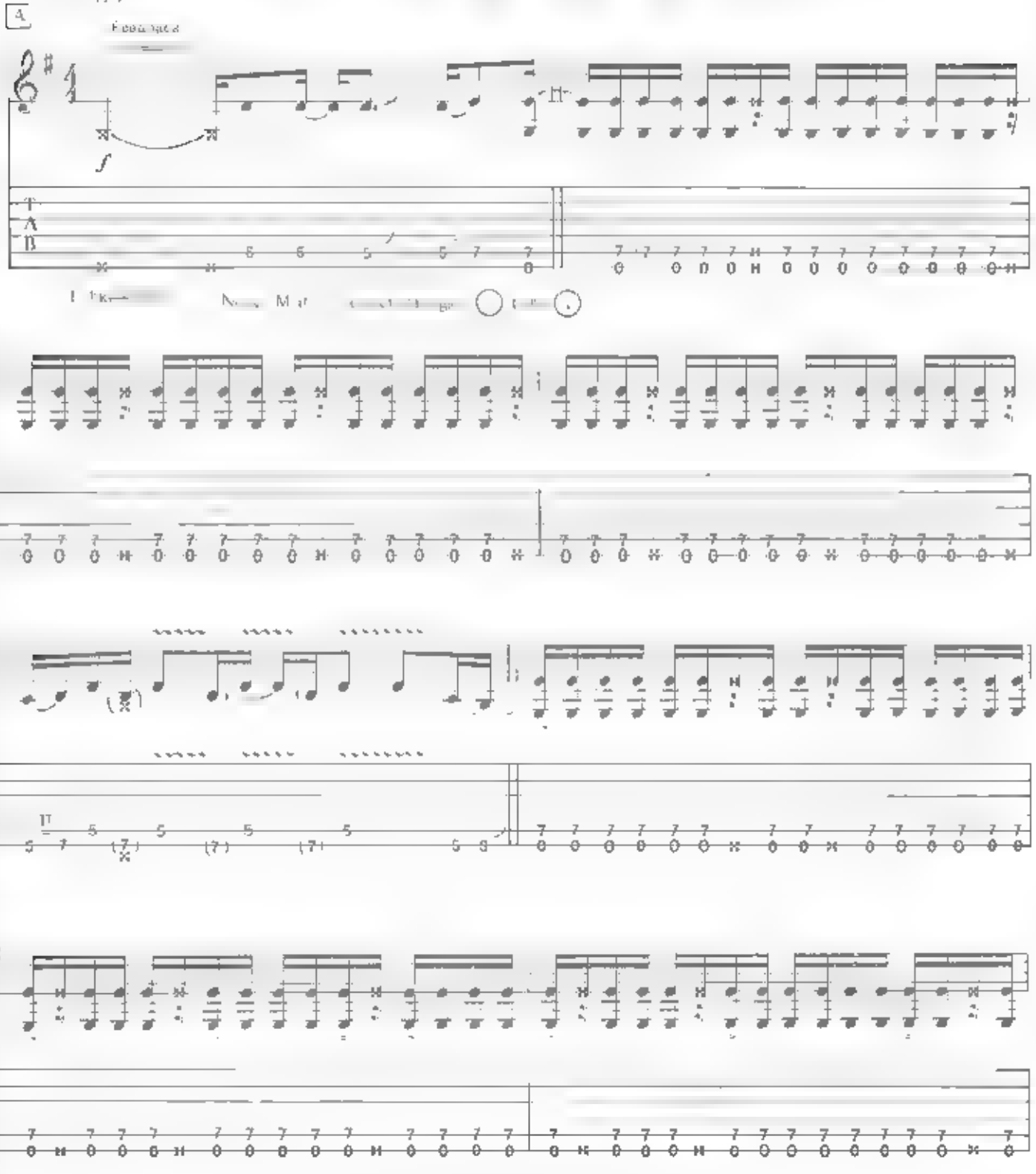

Distortion
Ab maj7
Bb
Cm
octaves
Sl
Unison bend
Full
Fm
1/2
Cm
Bb


Cm
Bb
Fm
Cm

ROCK BOTTOM

Words and Music by Michael Schenker and Phil Mogg





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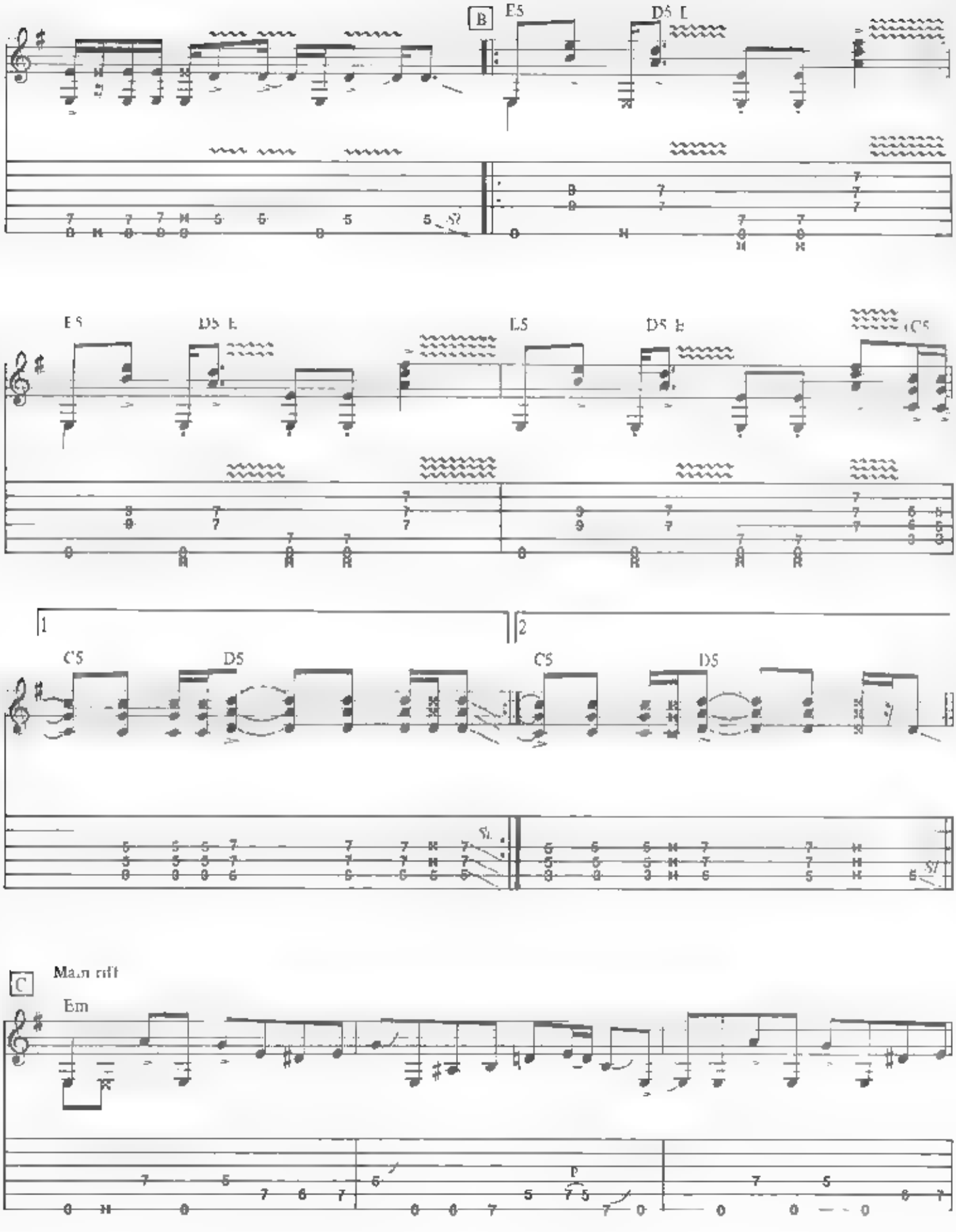
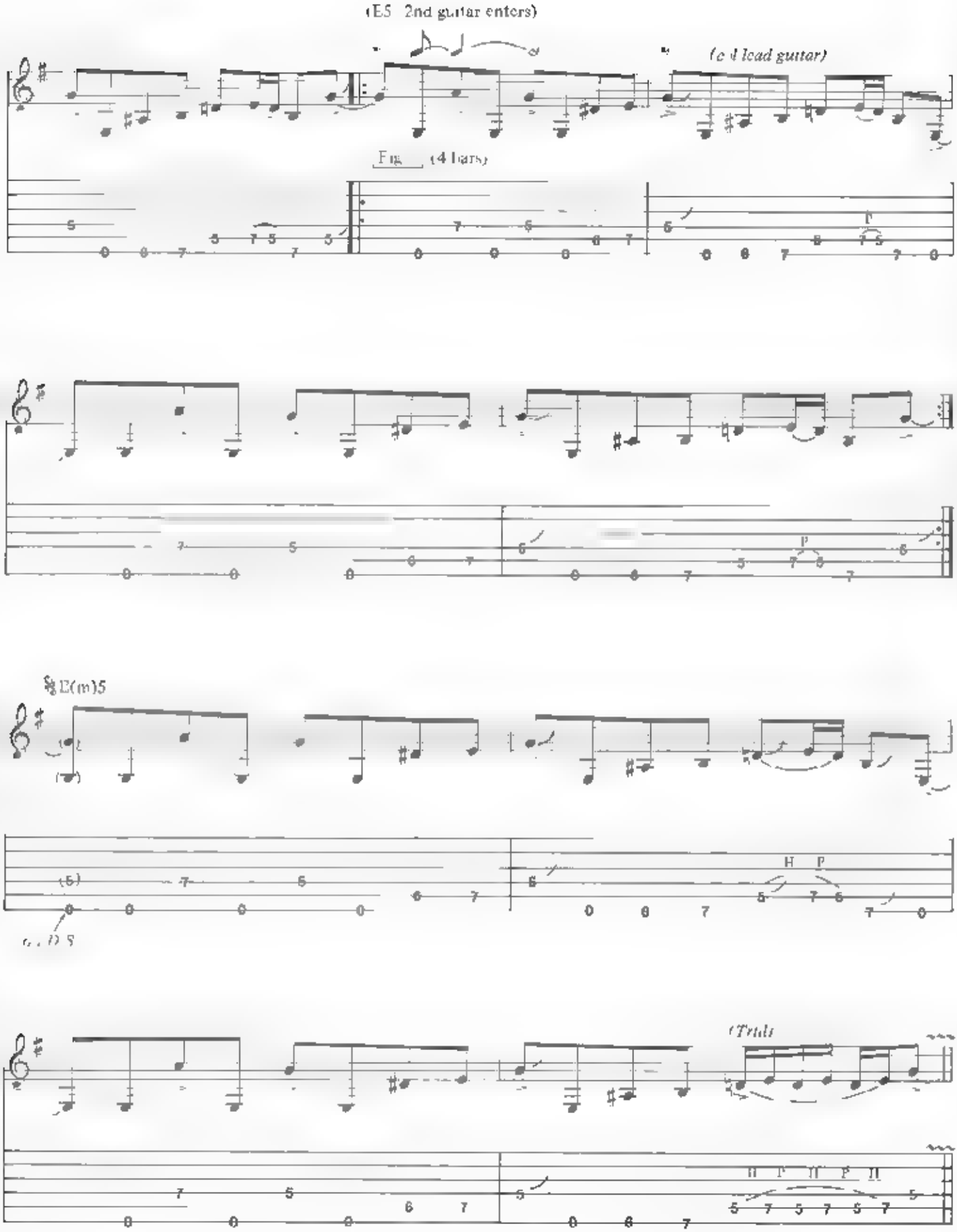
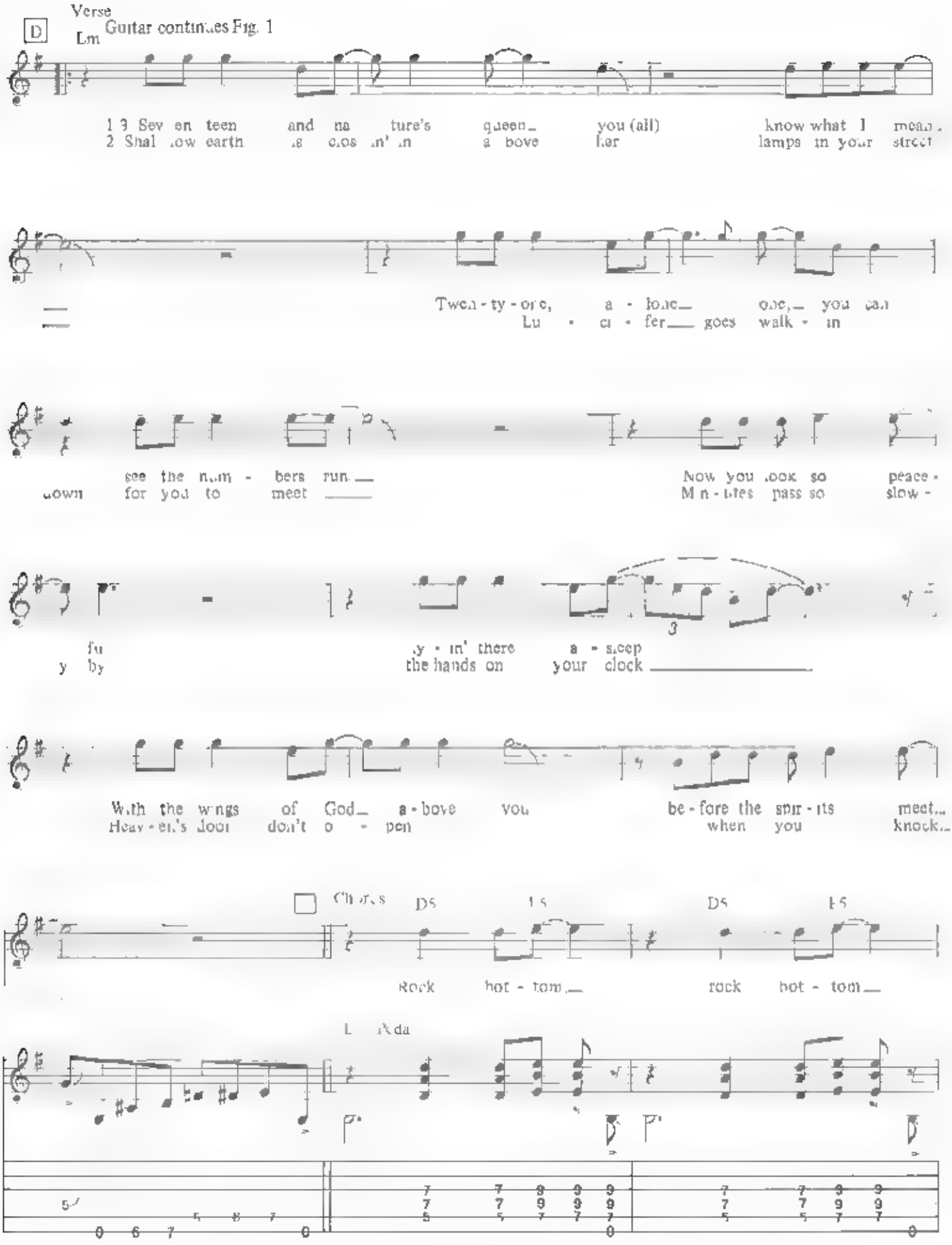
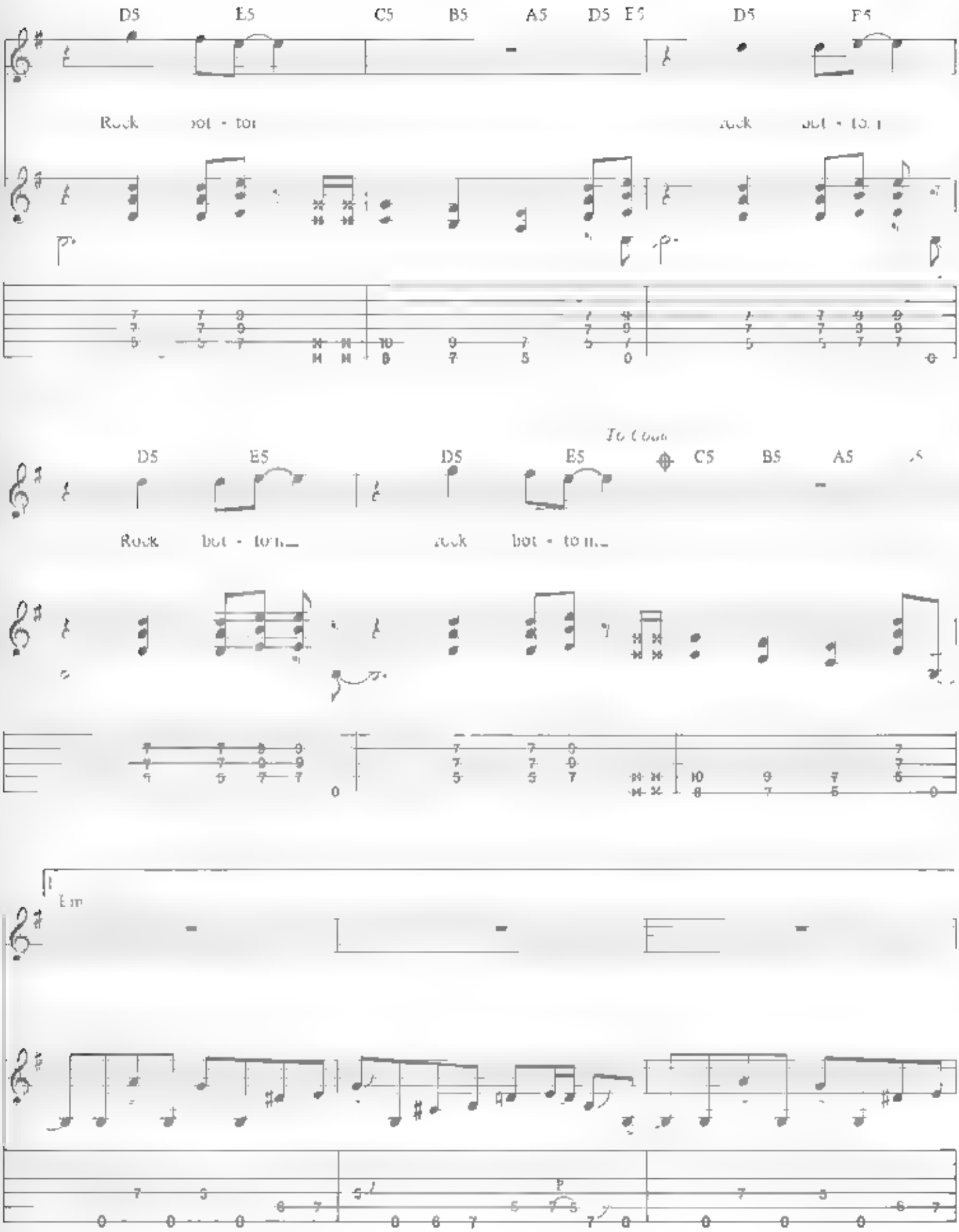
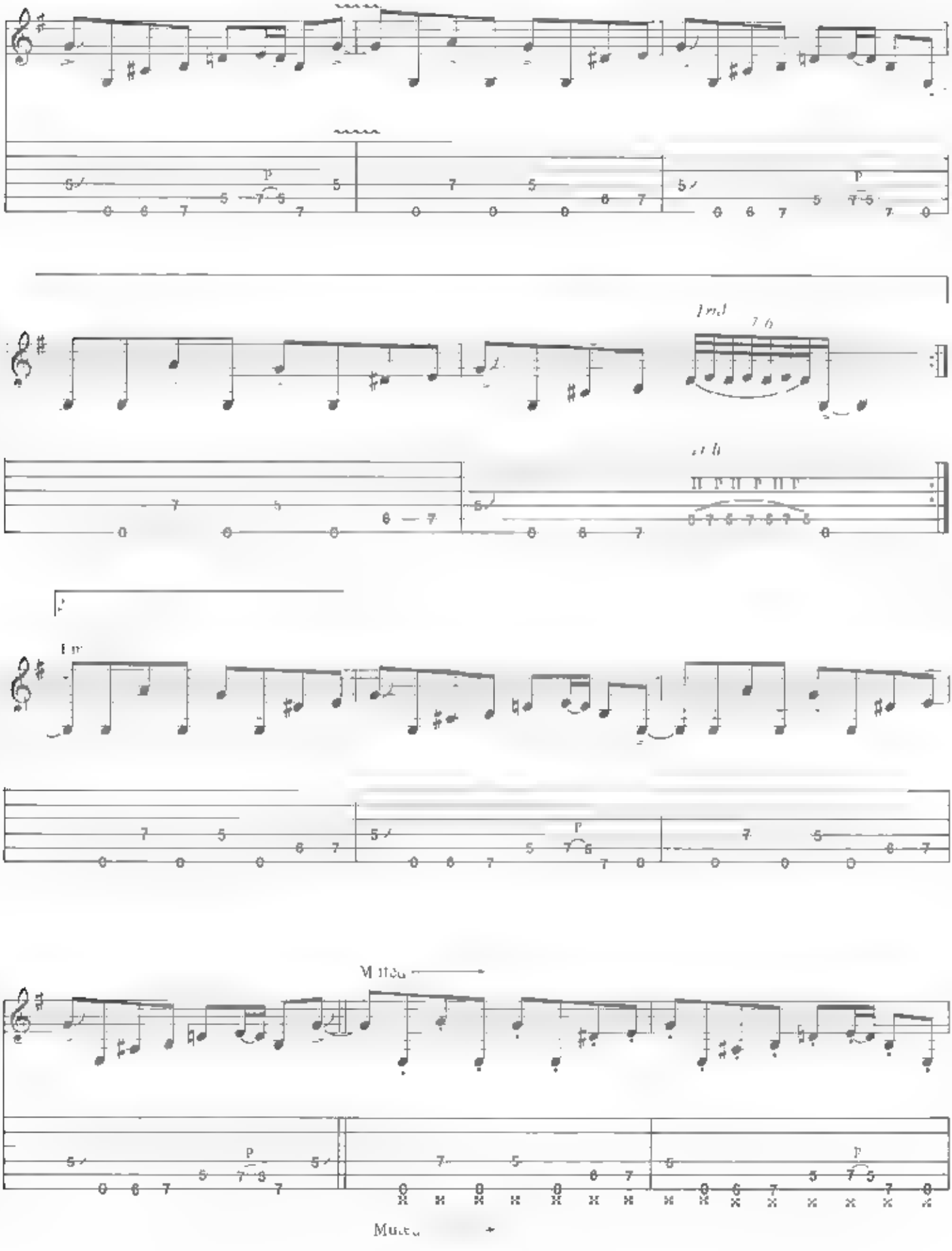
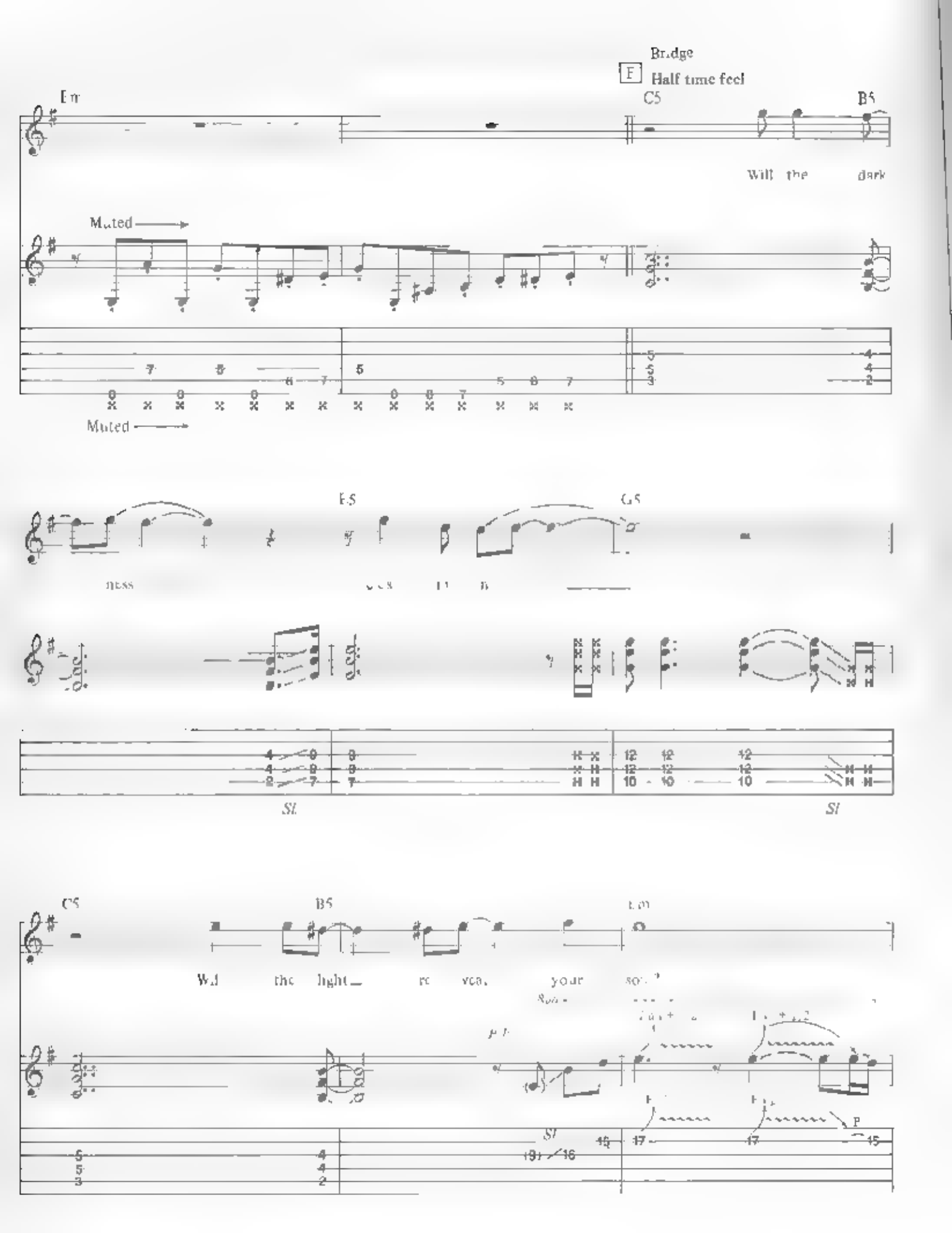

B
E5
D5
E5
D5
E5
D5
C5
1
2
C5
D5
C5
D5
C
Main riff
Em

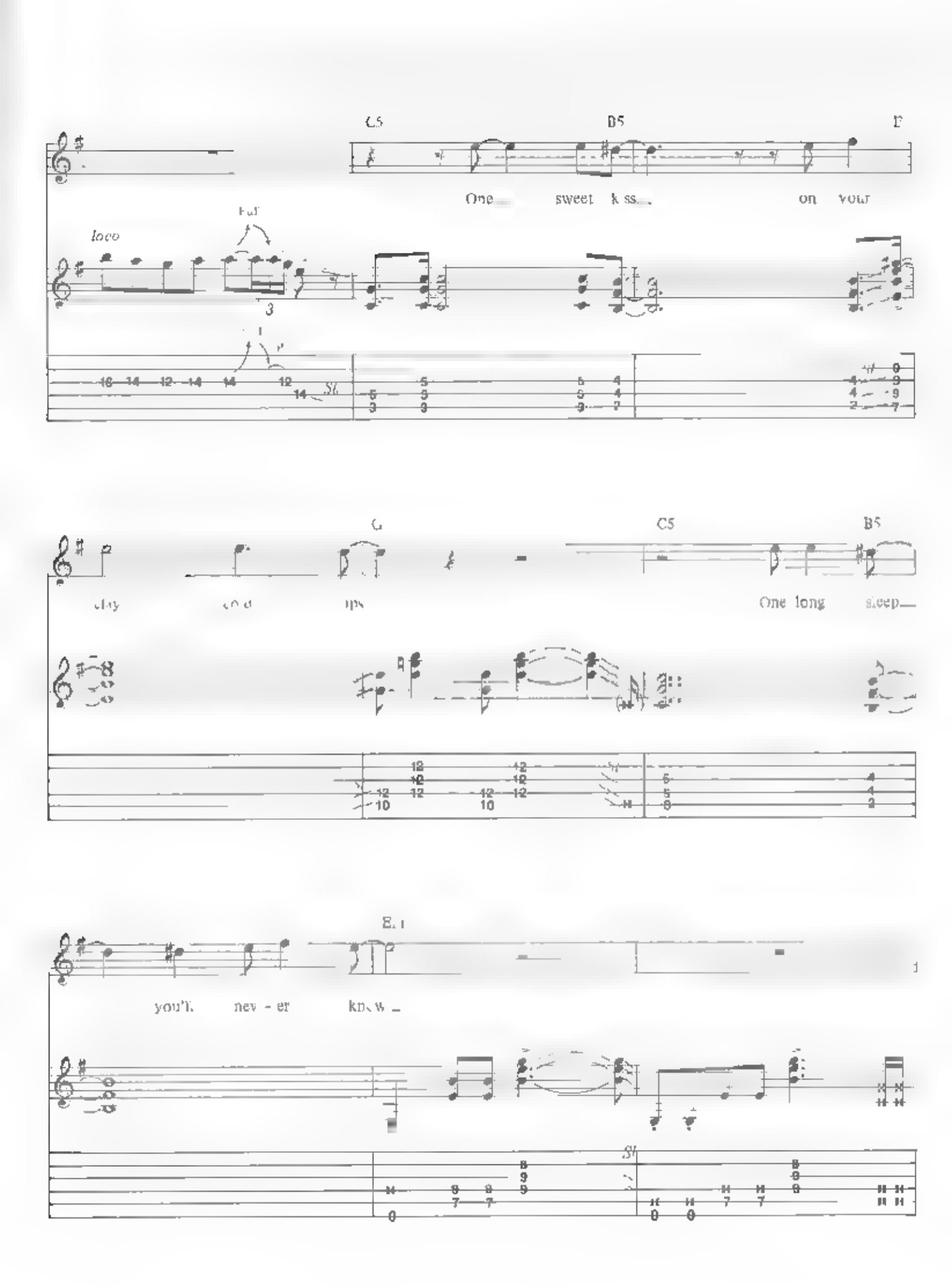

(E5 2nd guitar enters)
(4 bars)
E(m)5

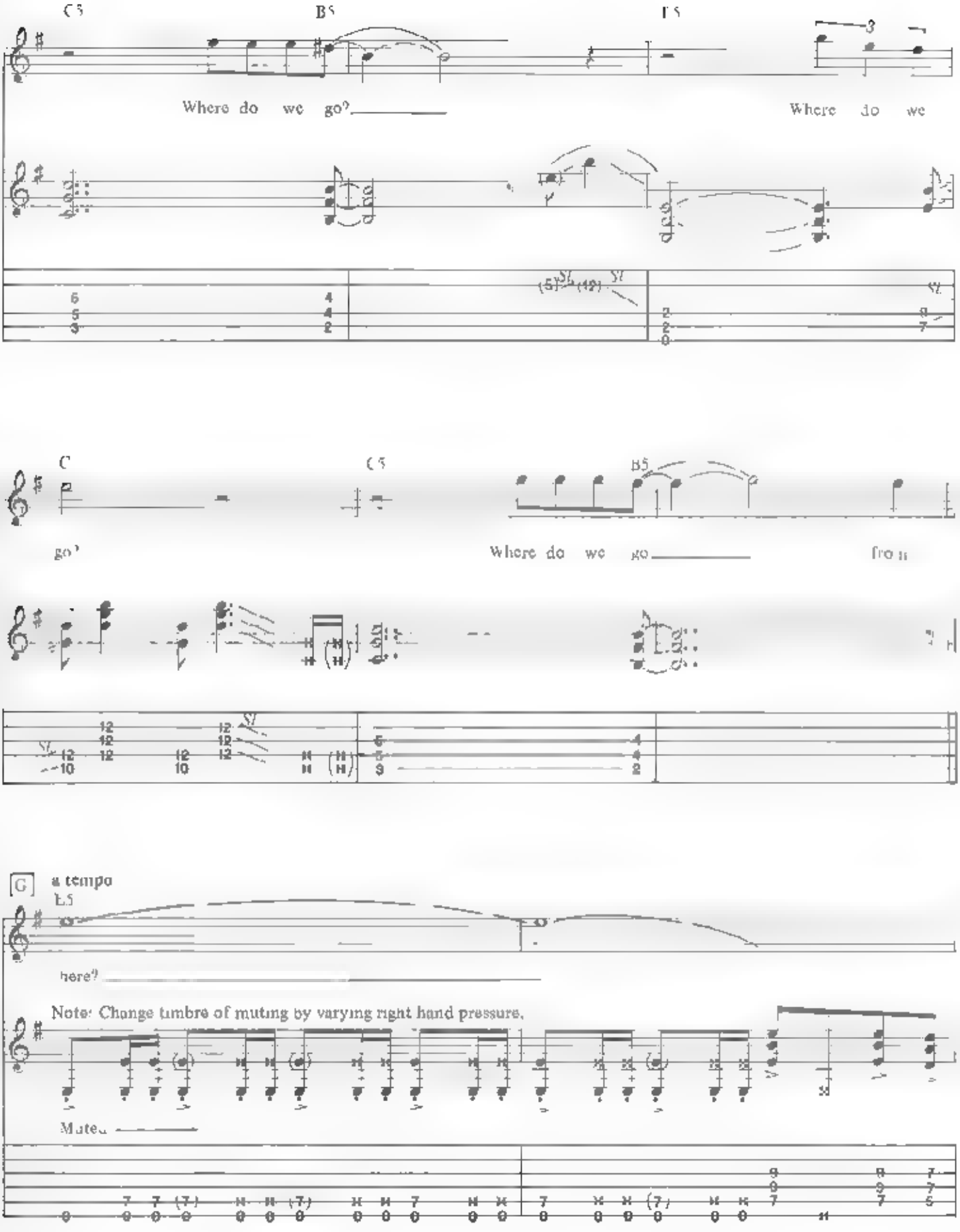

Verse
D
Em
Guitar continues Fig. 1
1 3 Sev en teen and na ture's queen you (all) know what I mean
2 Shal low earth is clos in' in a bove her lamps in your street
Twen - ty - one, a - lone one, you can
Lu - ci - fer goes walk - in
down see the num - bers run
for you to meet
Now you look so peace -
M n - utes pass so slow -
fu
y by
y - in' there a - sleep
the hands on your clock
With the wings of God a - bove you be - fore the spir - its meet
Heav - en's door don't o - pen when you knock
Chords
D5
E5
D5
E5
Rock bot - tom rock bot - tom

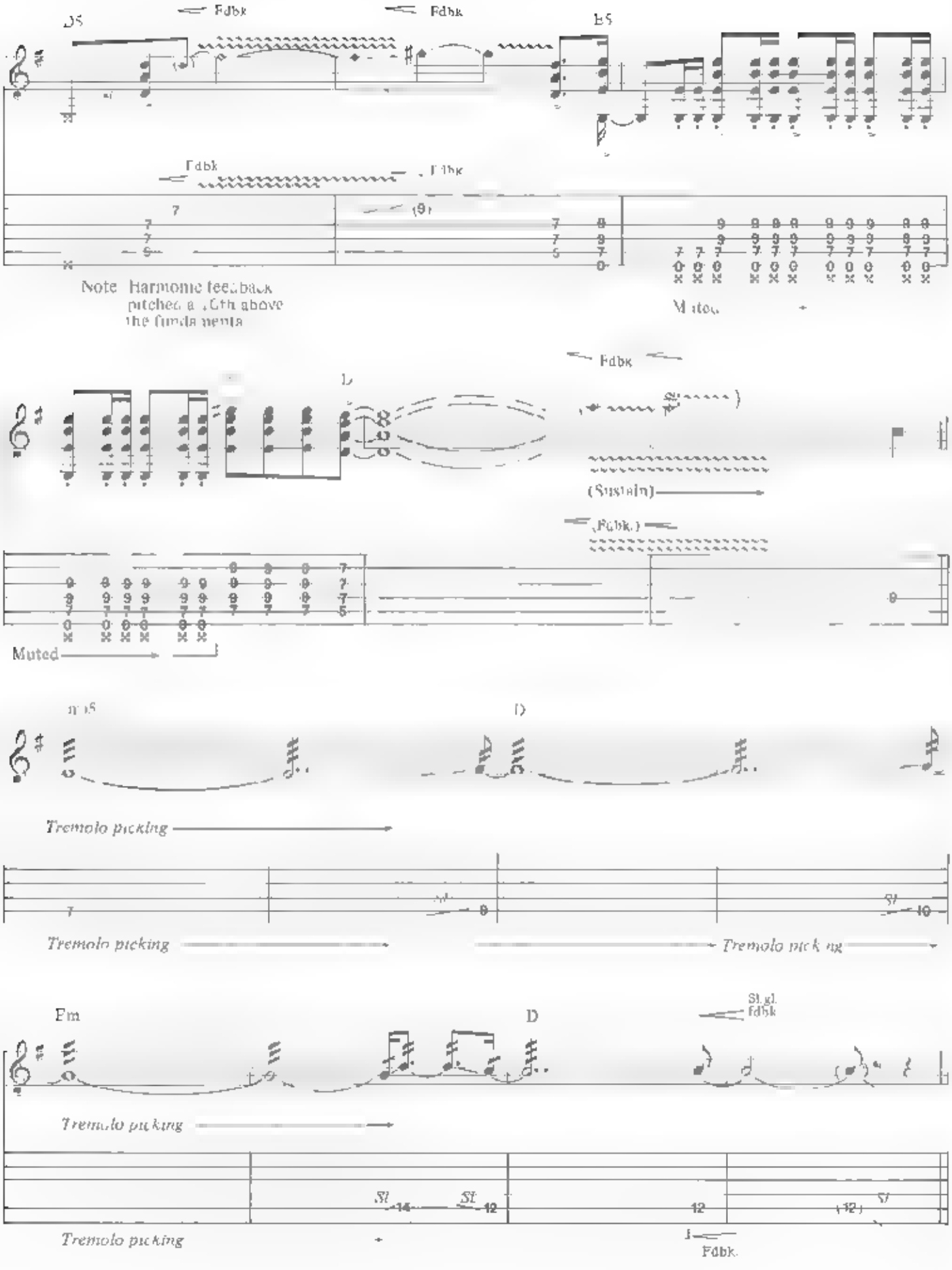

D5 E5 C5 B5 A5 D5 E5 D5 E5
Rock bot - tom rock bot - tom
To Coda
D5 E5 D5 E5 C5 B5 A5
Rock bot - tom rock bot - tom
Em




Bridge
F
Half time feel
Em
C5
B5
Will the dark
Muted
Muted
E5
G5
ness
Sl
Sl
C5
B5
Em
Will the light re veal your
Sl


C5
B5
F
One sweet kiss on your
loco
Fuf
G
C5
B5
clay cold lips
One long sleep
Em
you'll never know

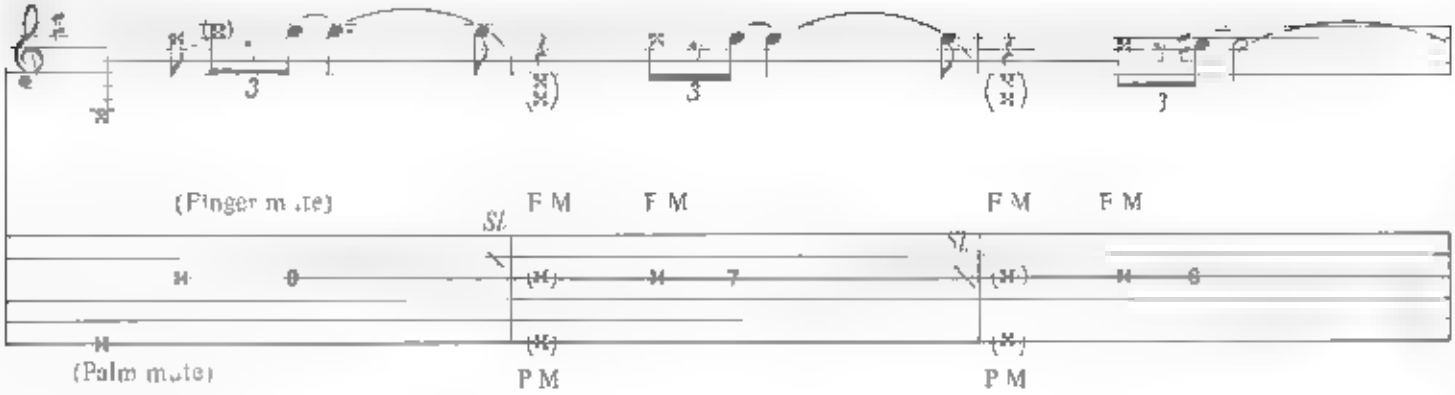

C5
B5
F5
Where do we go?
Where do we
C
C5
B5
go?
Where do we go
fro m
G
a tempo
E5
here?
Note: Change tumbre of muting by varying right hand pressure.
Muted

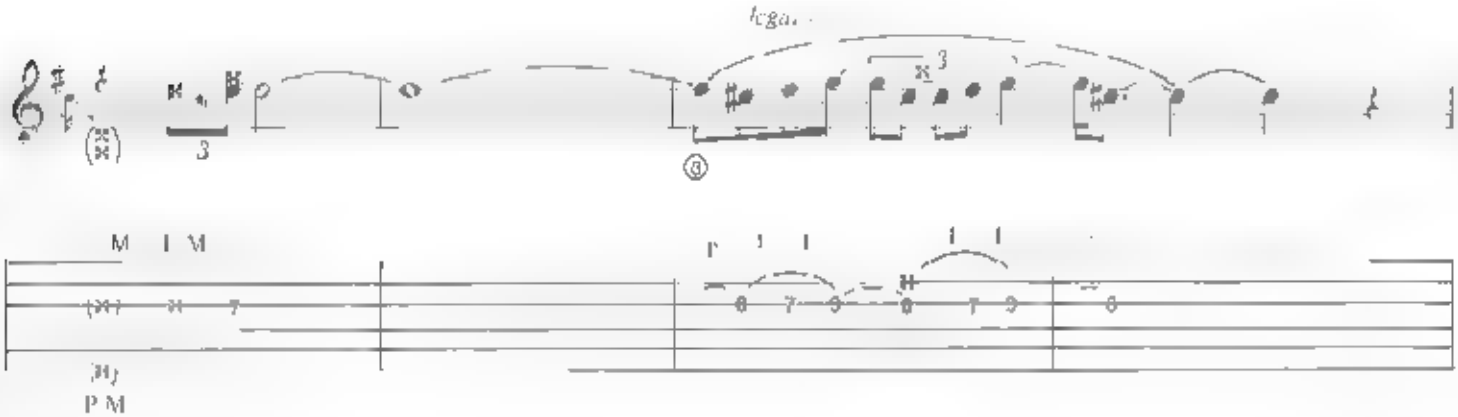

E5
Fdbk
Fdbk
E5
Fdbk
Fdbk
Note: Harmonic feedback pitched a 12th above the fundamental
Muted
Fdbk
(Sustain)
(Fdbk.)
Muted
D
Tremolo picking
Tremolo picking
Tremolo picking
Em
D
Sl. gl.
fdbk
Tremolo picking
Fdbk.

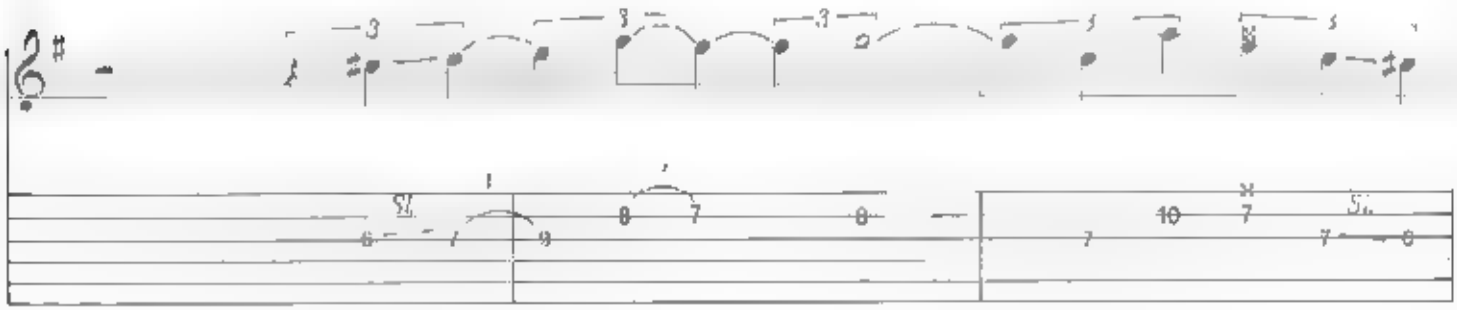
Guitar solo No. 1

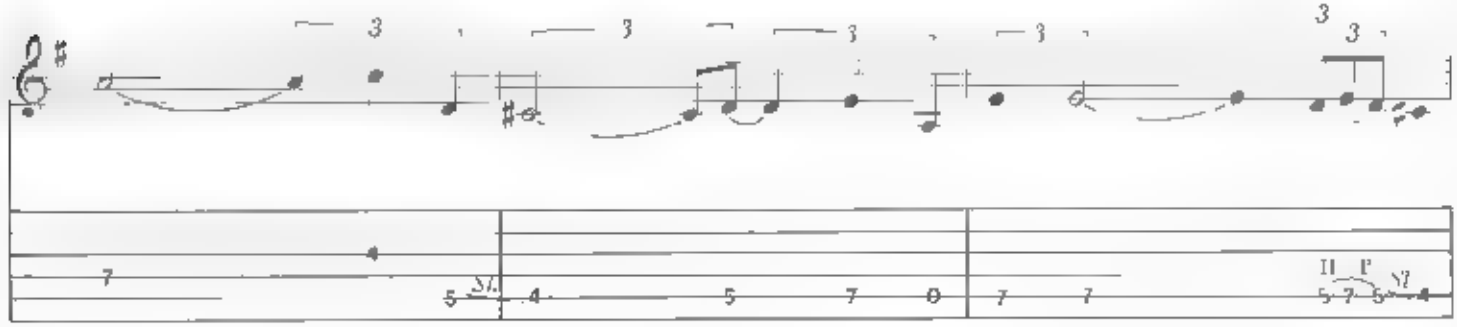
E m

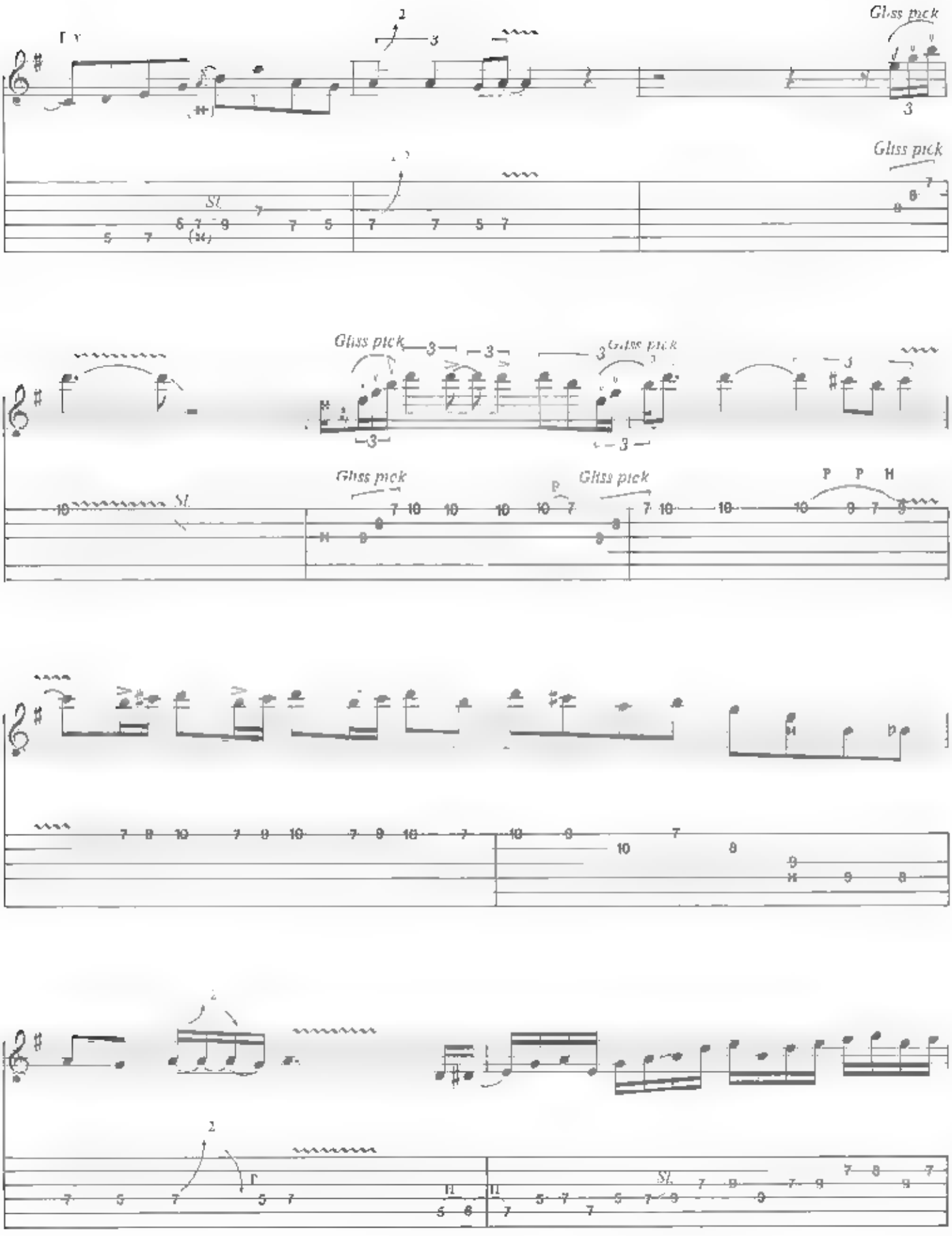
Note: Alternate right and left hand muting

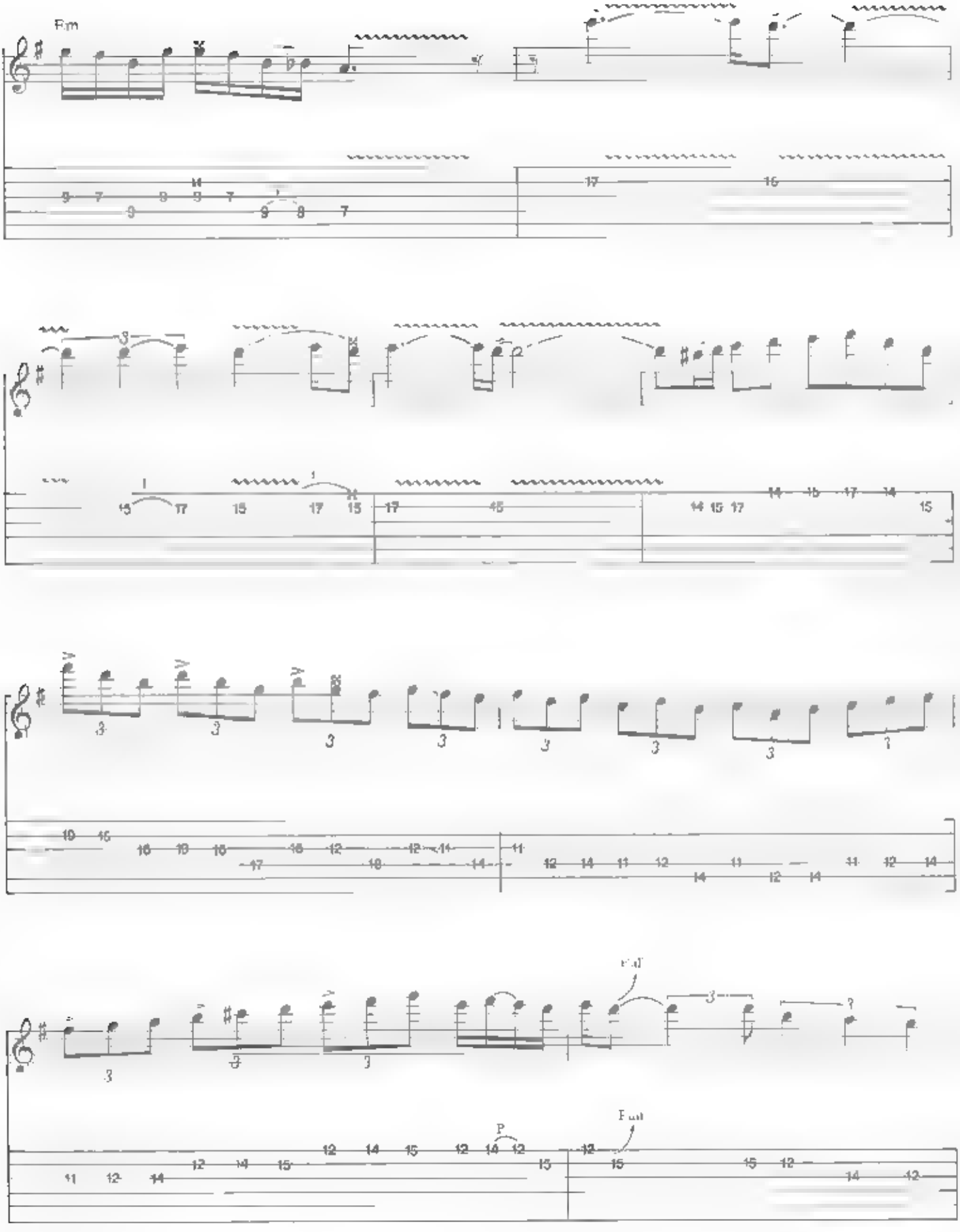


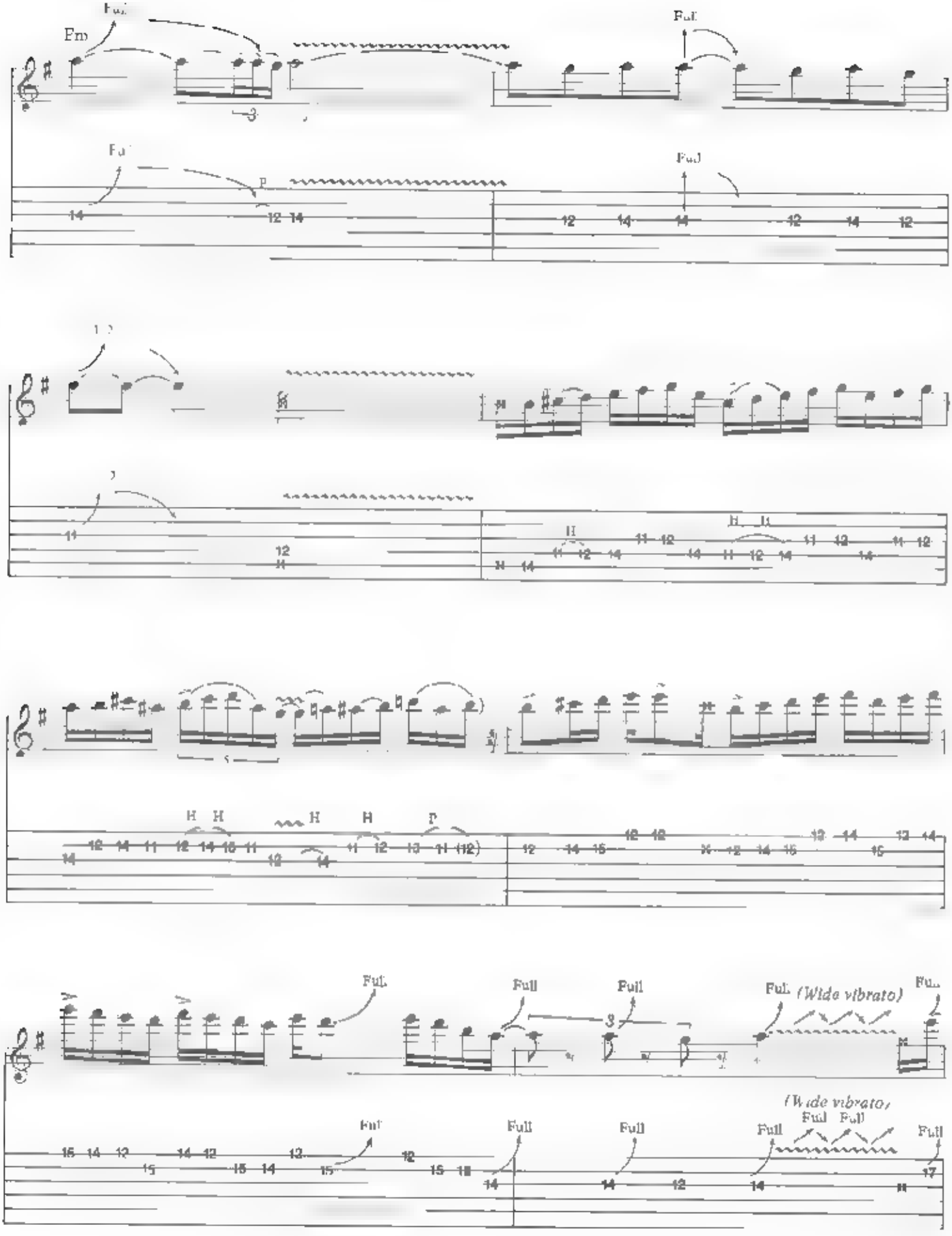


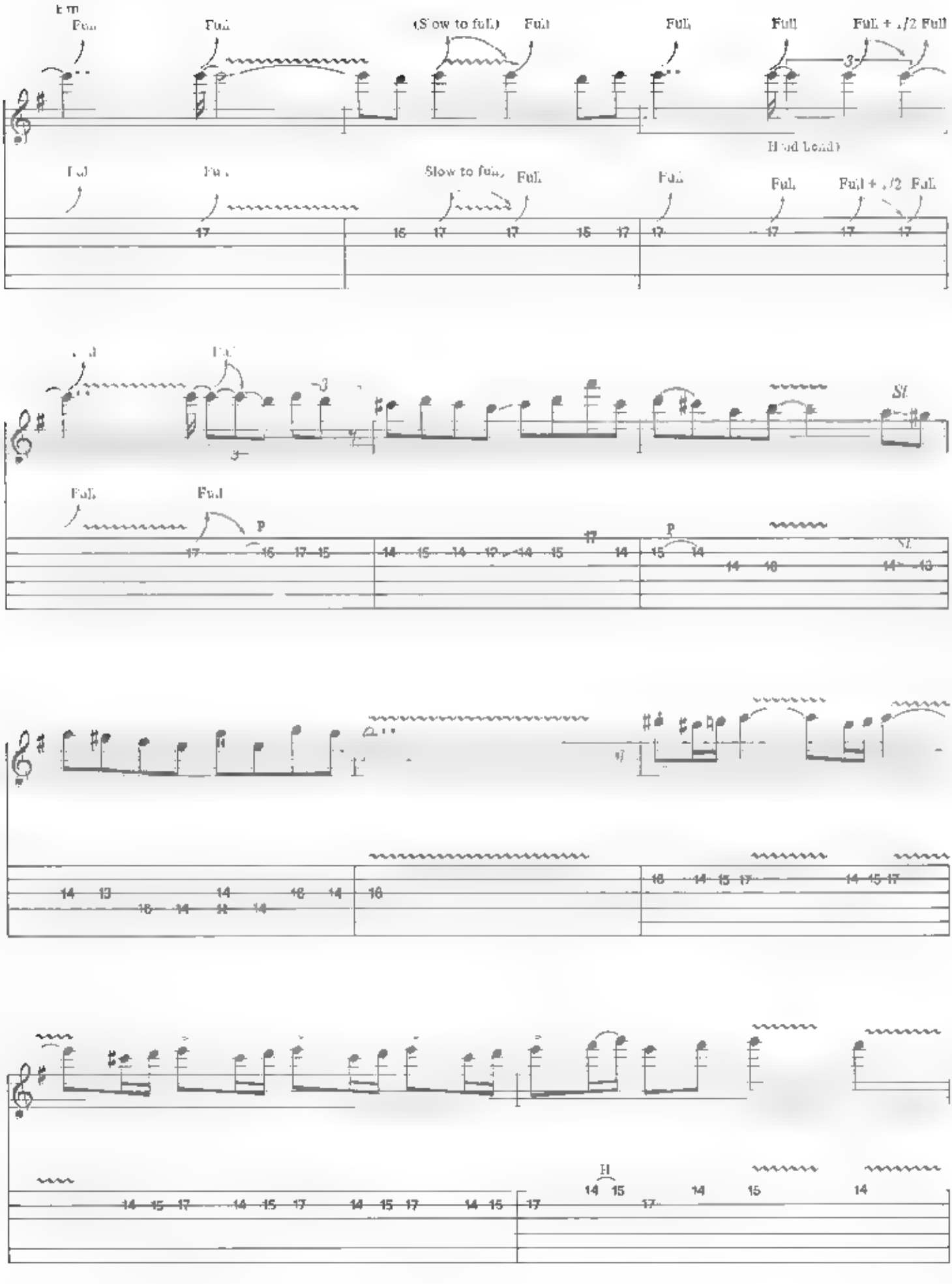


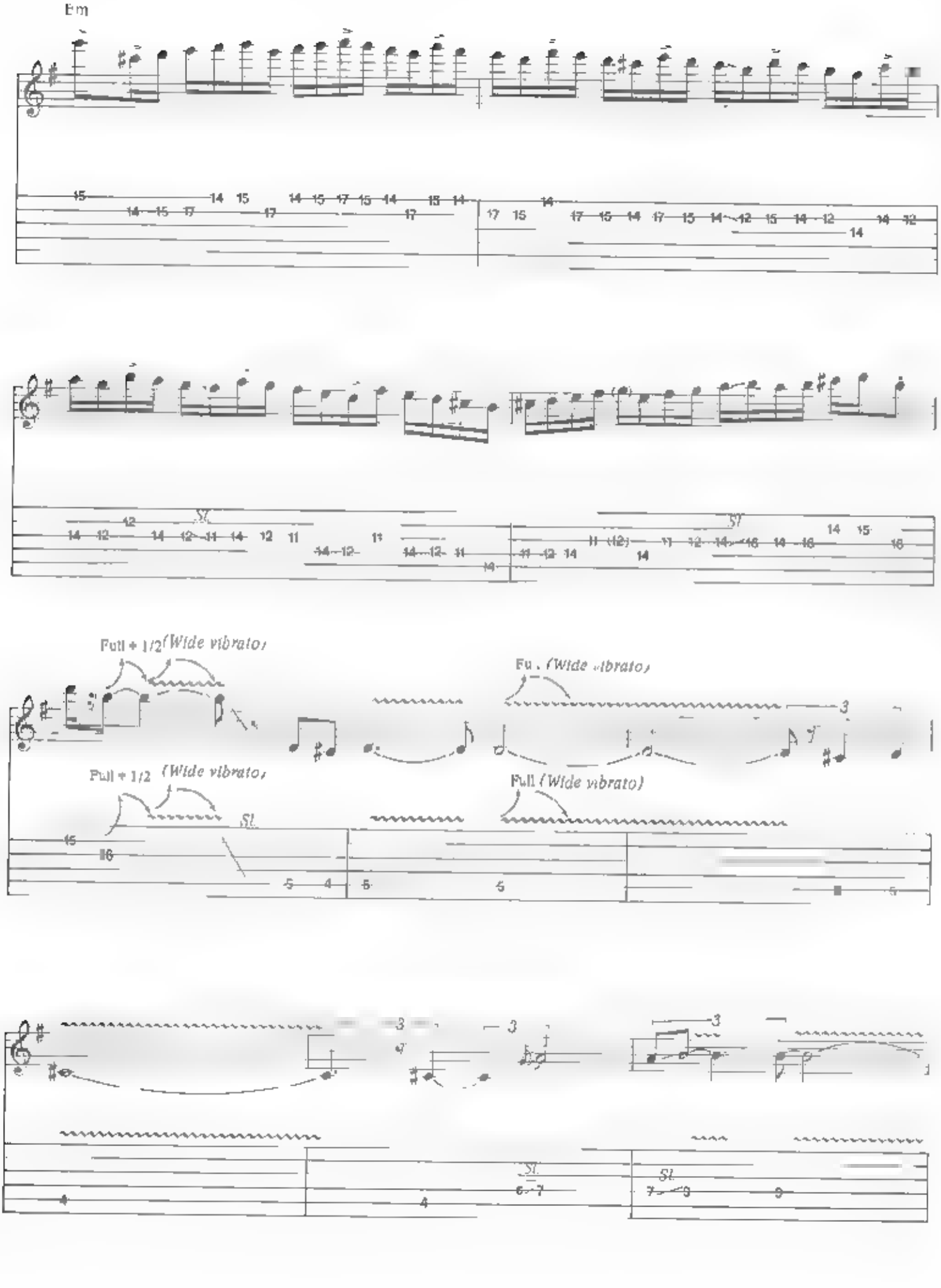


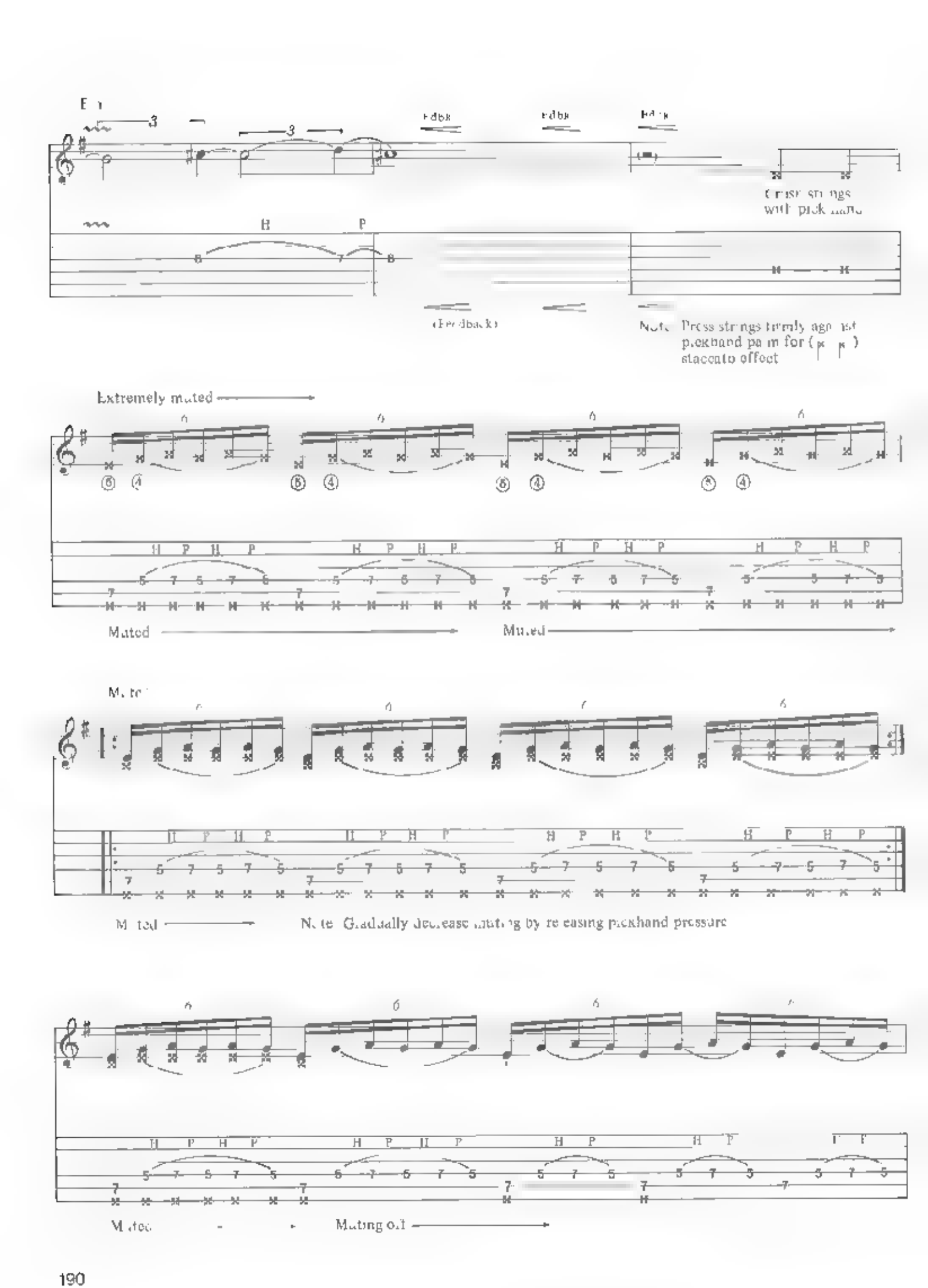

Gliss pick
Gliss pick
Gliss pick
Gliss pick
Gliss pick
Gliss pick
P P H

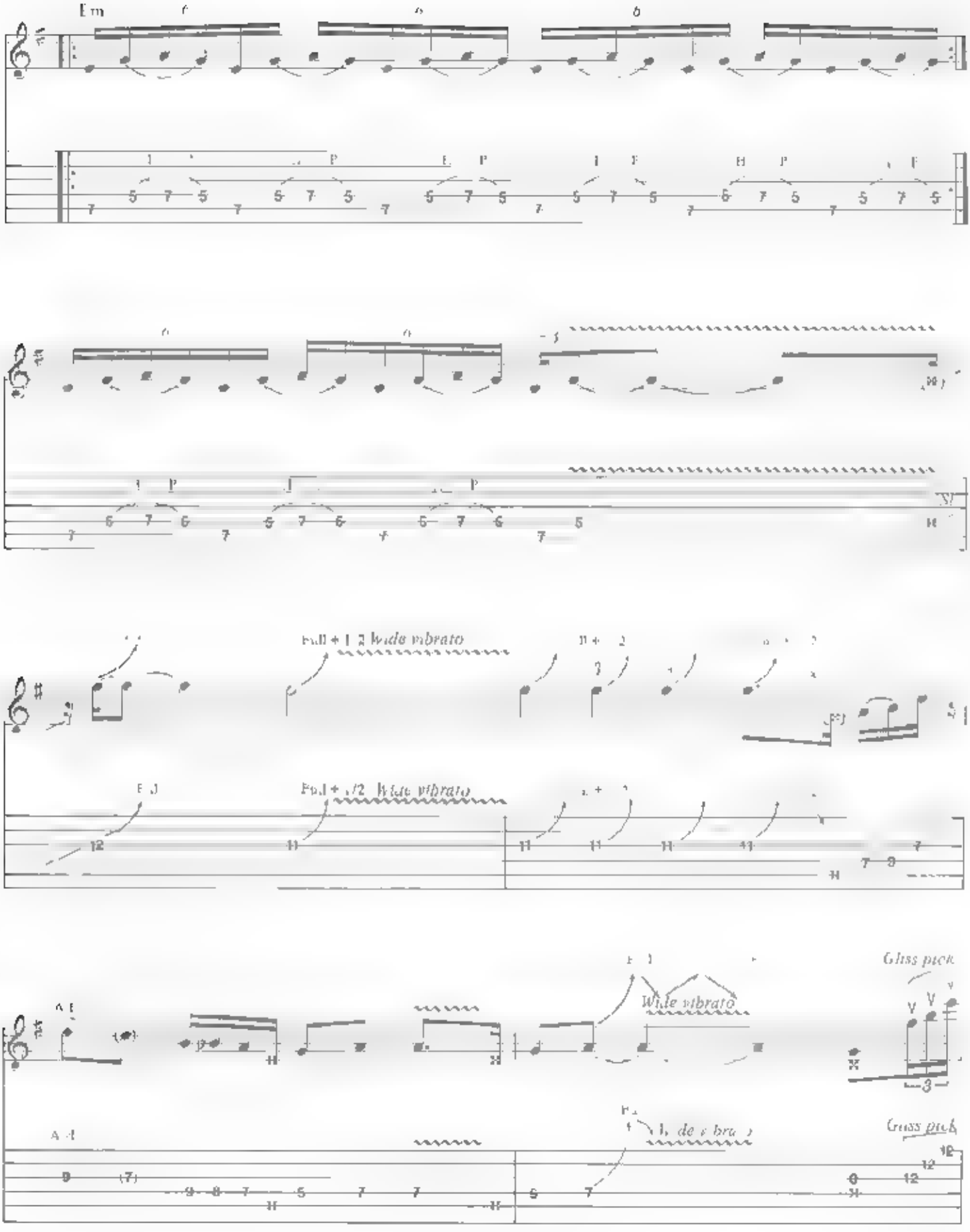

Em

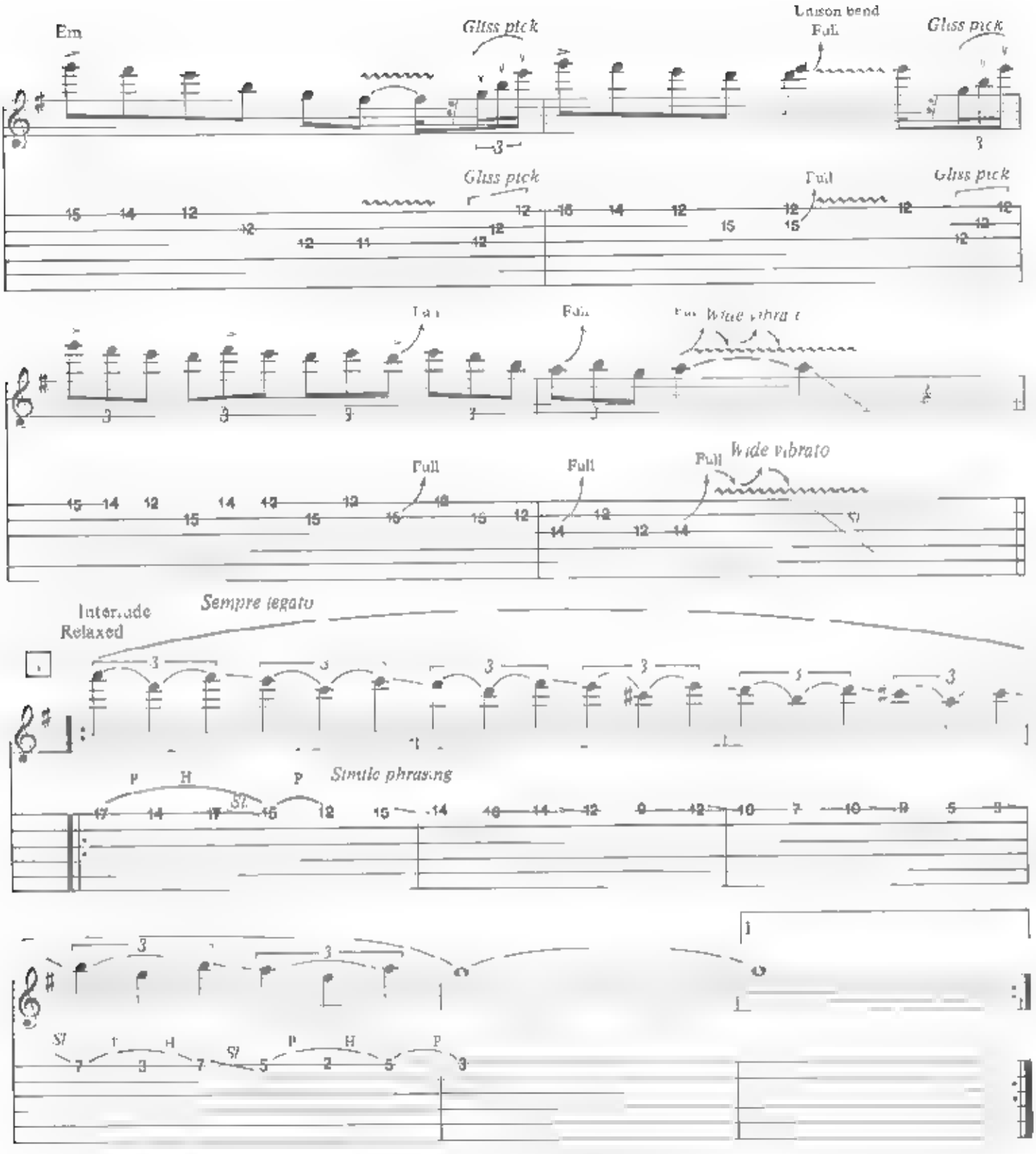

Fm
Full
(Wide vibrato)

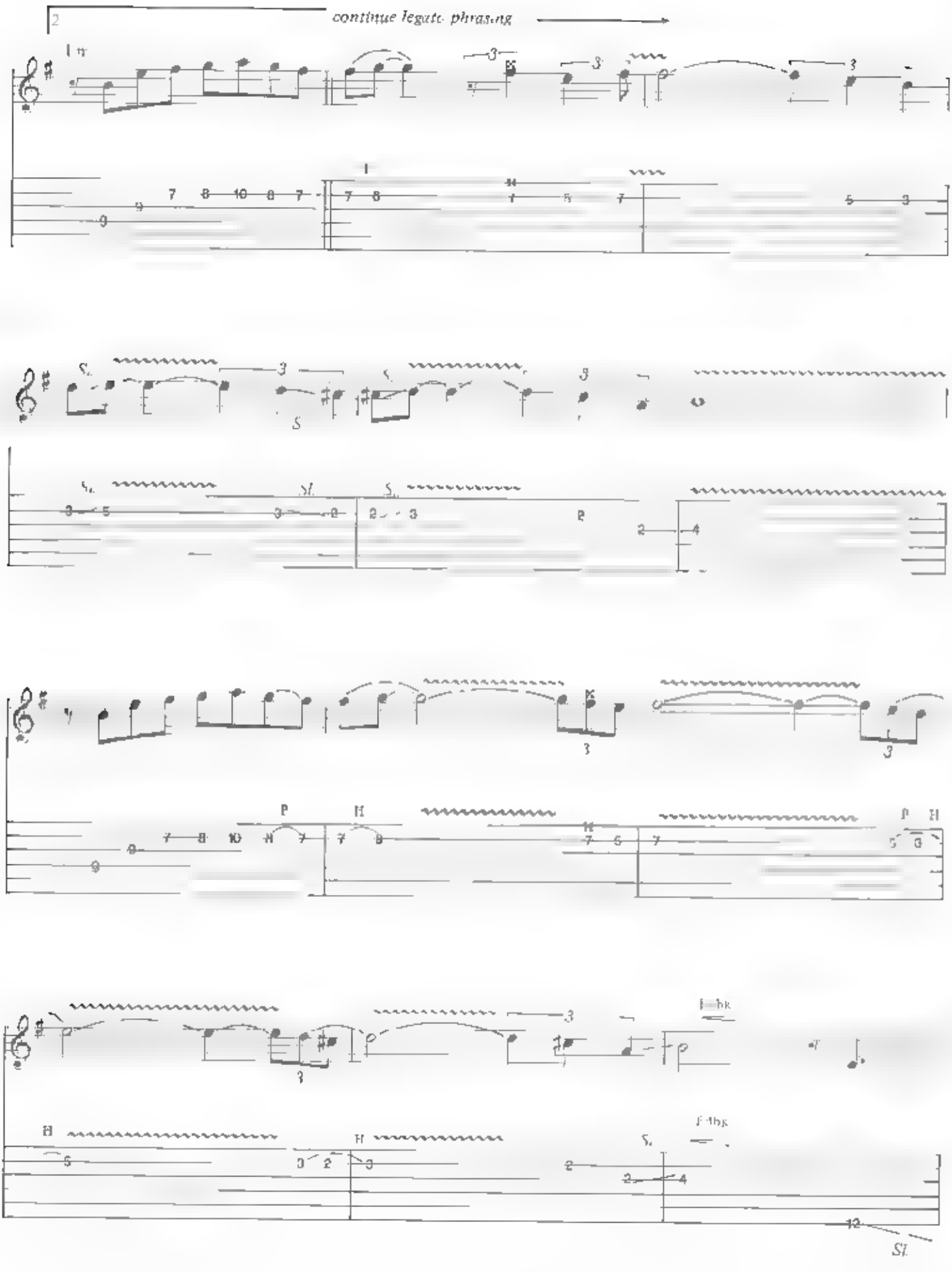

Full
(Slow to full)
Full + 1/2 Full
Hold bend)
Slow to full
Sl.
P
H

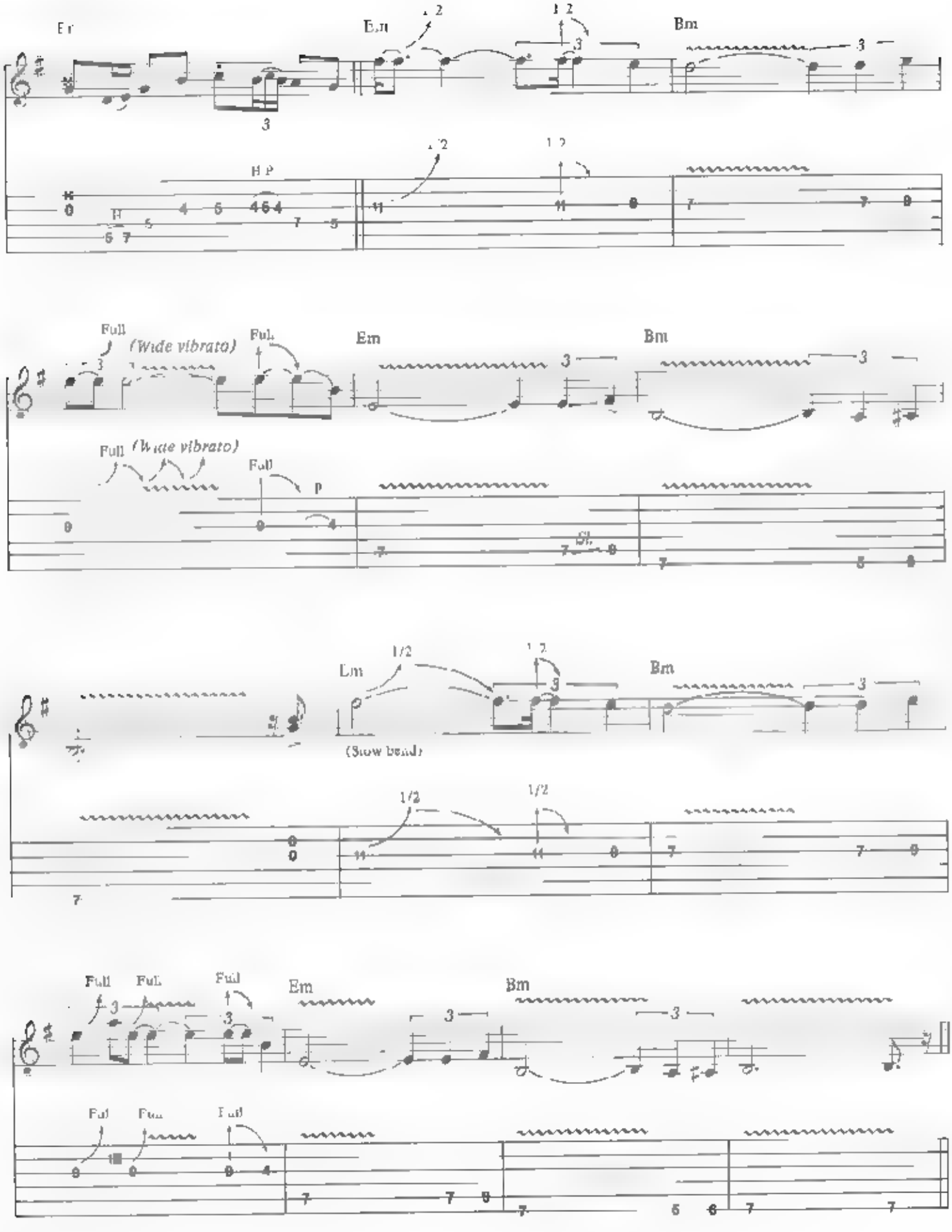

Em
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)


Fdbk
Fdbk
Fdbk
Crush strings with pick hand
(Feedback)
Note: Press strings firmly against pickhand palm for (p p) staccato effect
Extremely muted
Muted
Muted
Muted
Muted
Note: Gradually decrease muting by releasing pickhand pressure
Muted
Muting off


Em
Full + 1/2 Wide vibrato
Full + 1/2 Wide vibrato
Wide vibrato
Gliss pick
Gliss pick

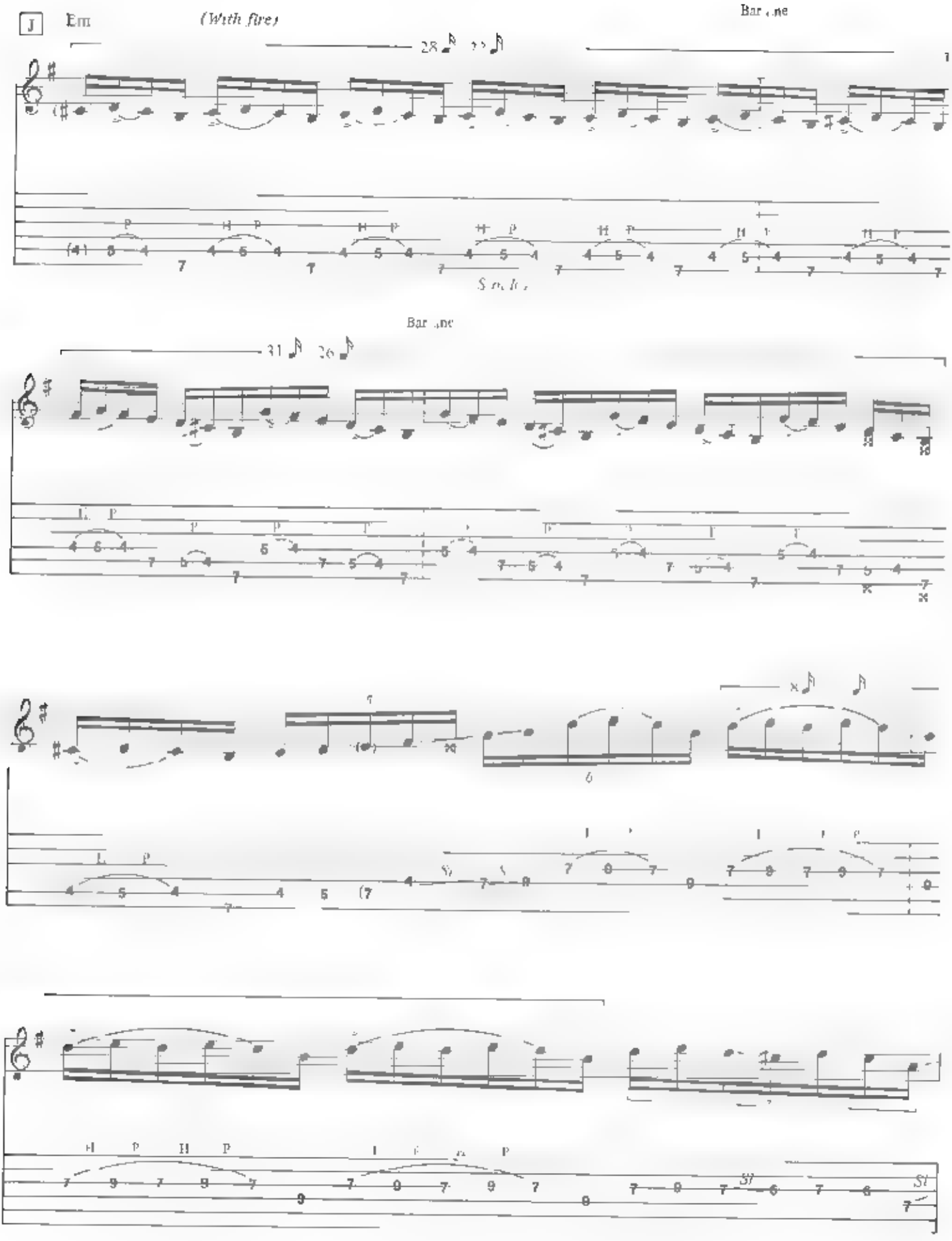

Em
Gliss pick
Unison bend
Full
Gliss pick
Gliss pick
Full
Gliss pick
Full
Full
Full
Wide vibrato
Full
Full
Full
Wide vibrato
Interlude
Relaxed
Sempre legato
Simile phrasing
Fx
etc
14 10 14
Harmony
Diatonic sixth below principal melody
Note On repeat, add harmony
to sequence

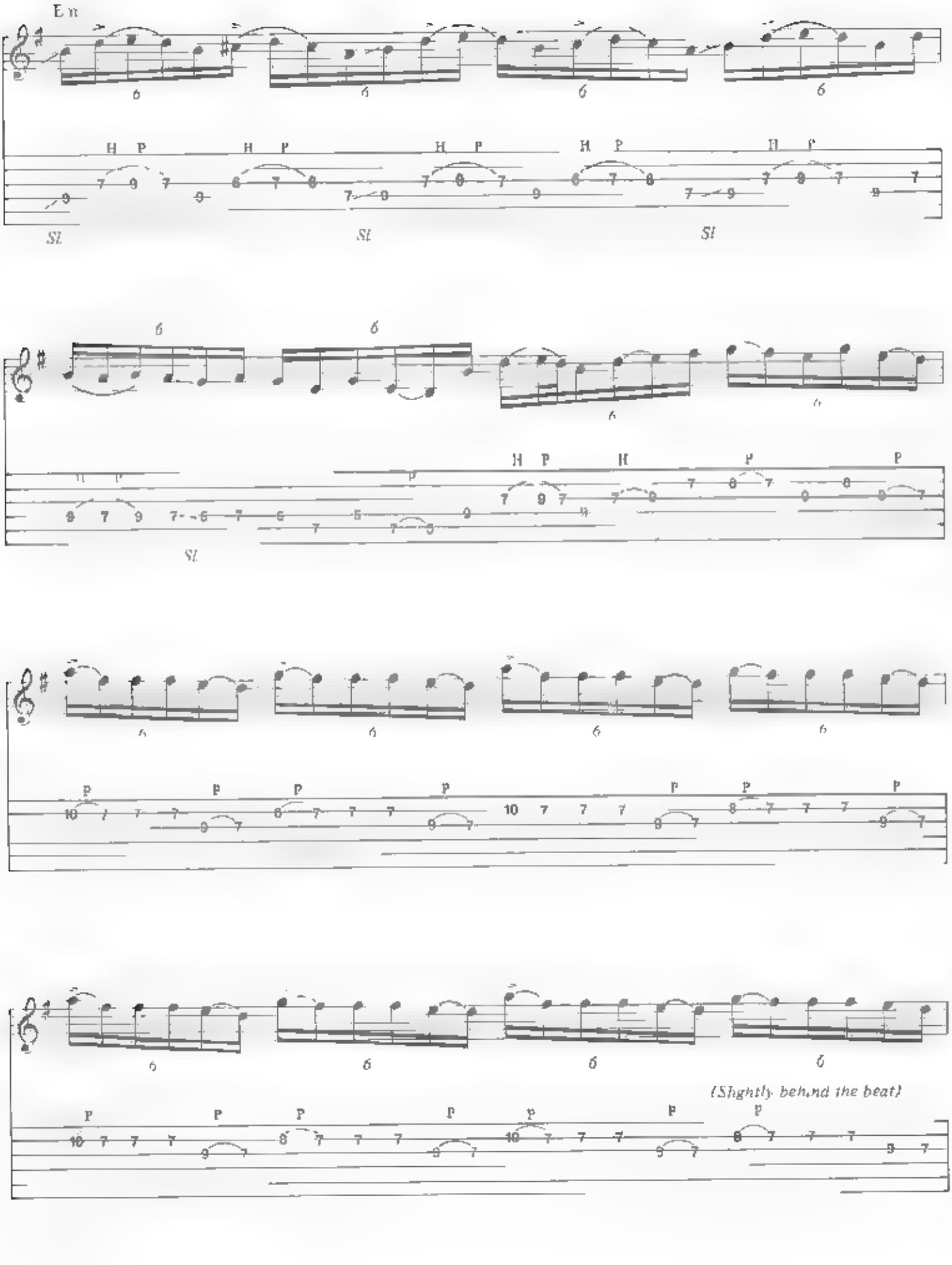

2
continue legato phrasing

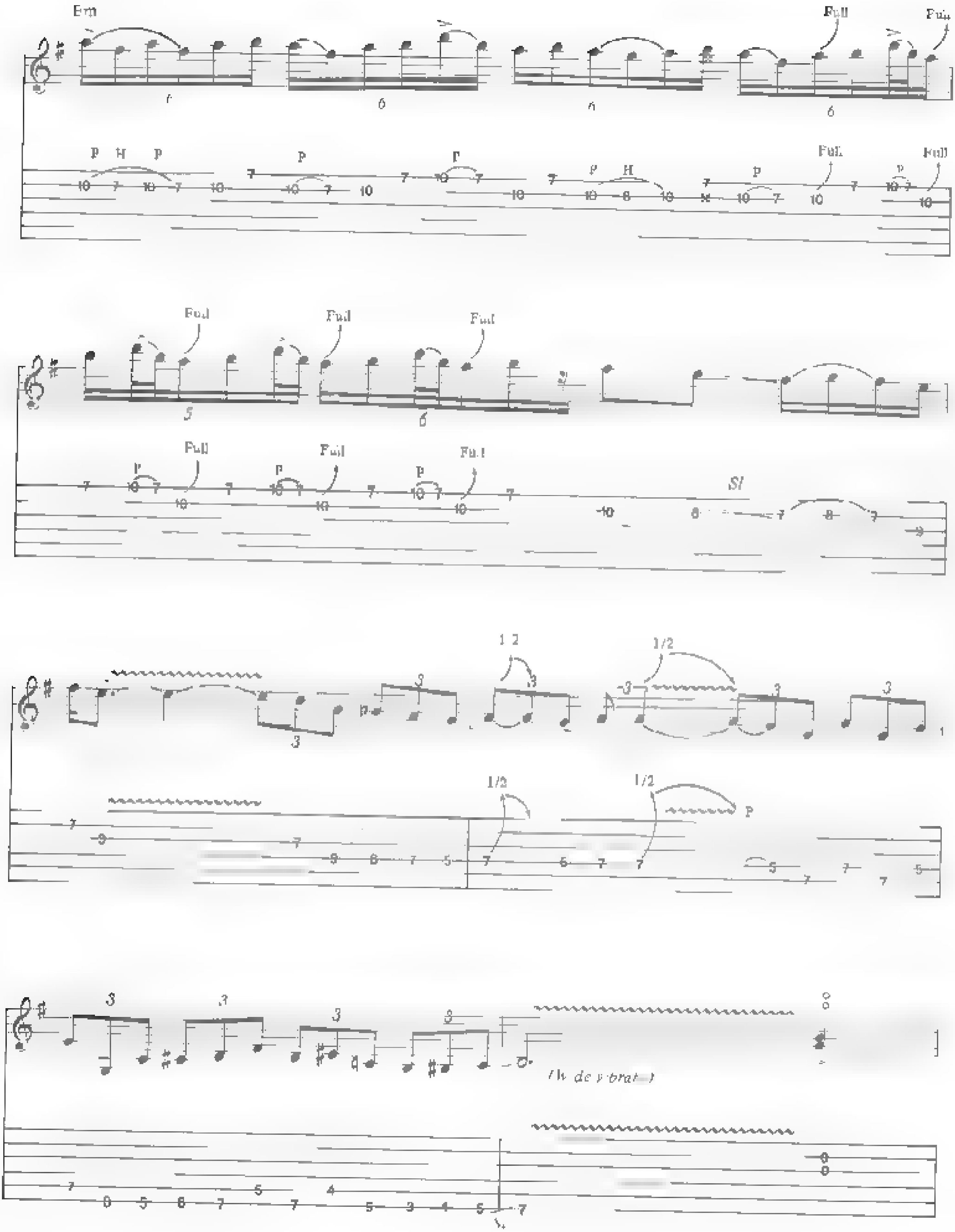

Em
Em
Bm
H P
Full
(Wide vibrato)
Full
Em
Bm
Full
(Wide vibrato)
Full
p
Sl.
Em
1/2
(Slow bend)
Bm
1/2
1/2
Full
Full
Full
Em
Bm
Full
Full
Full

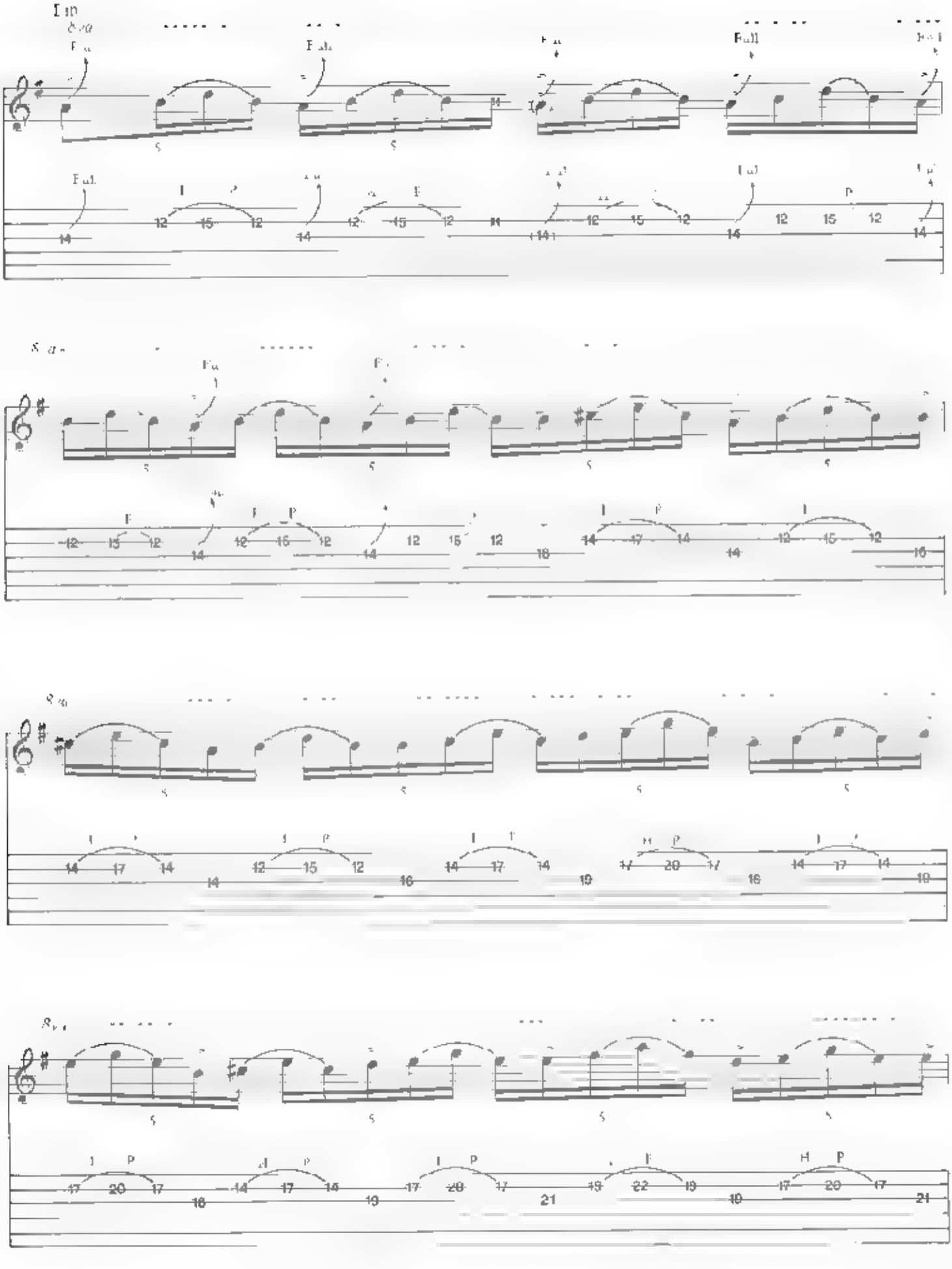
Guitar solo No. 2

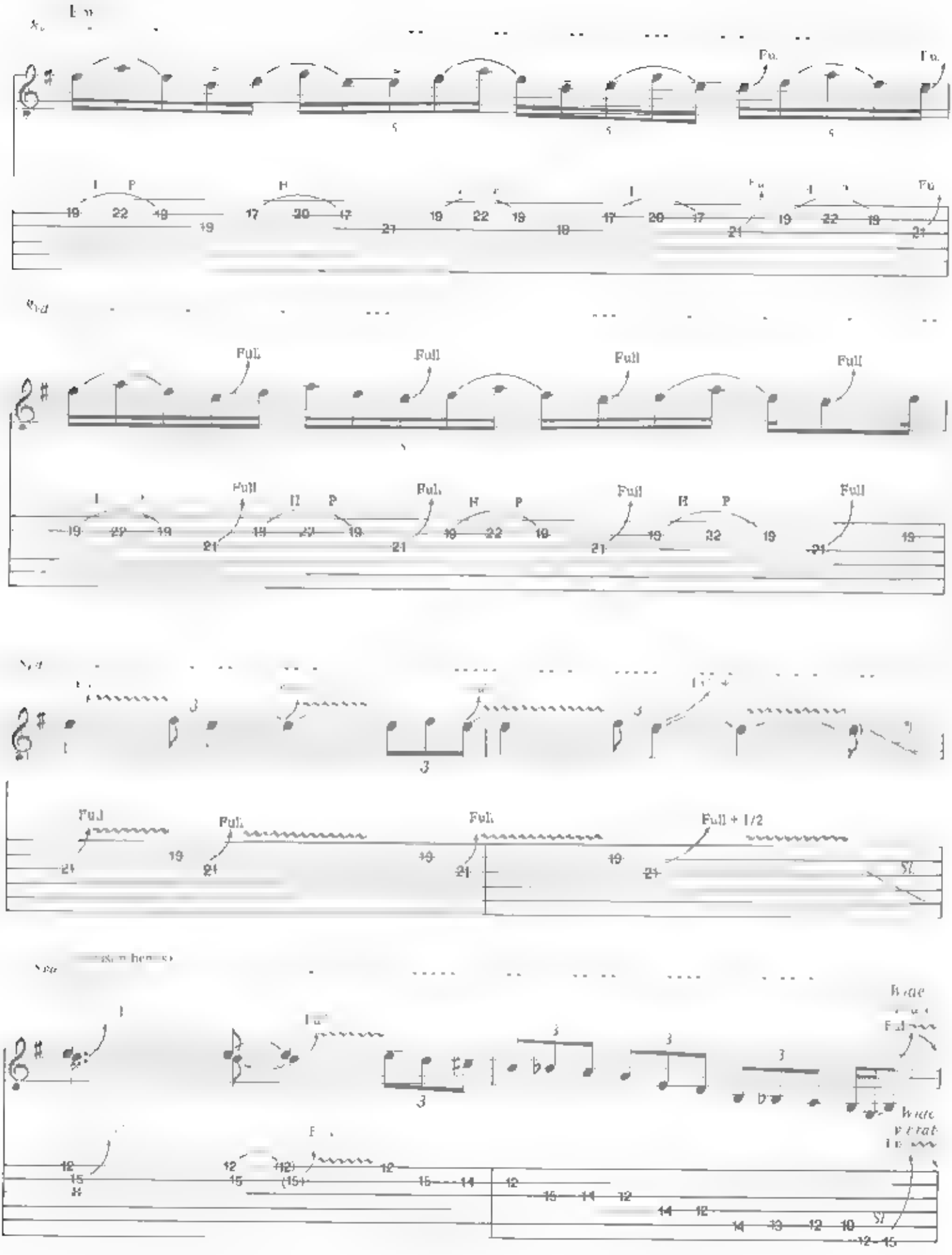
J Em *(With fire)*

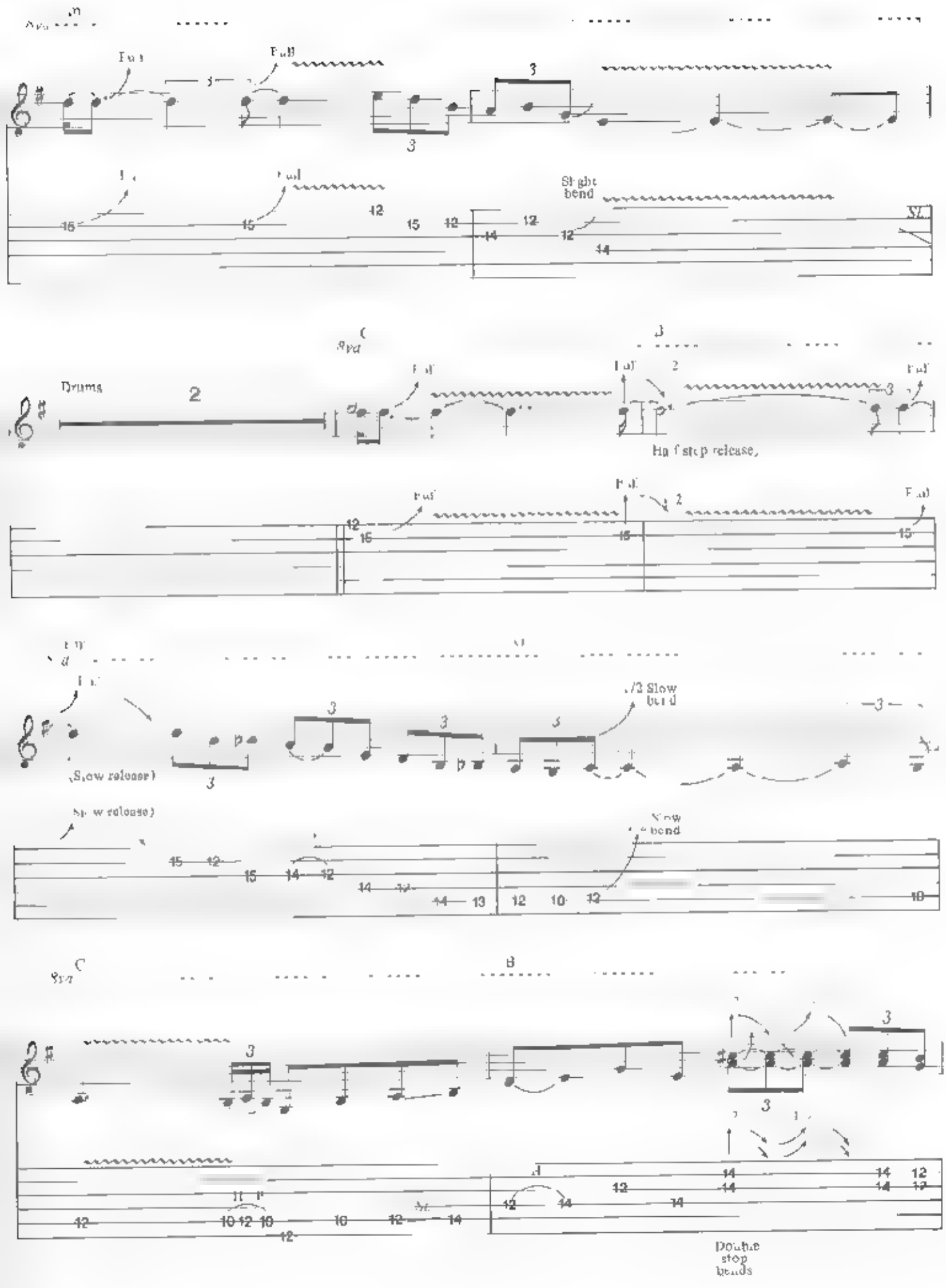


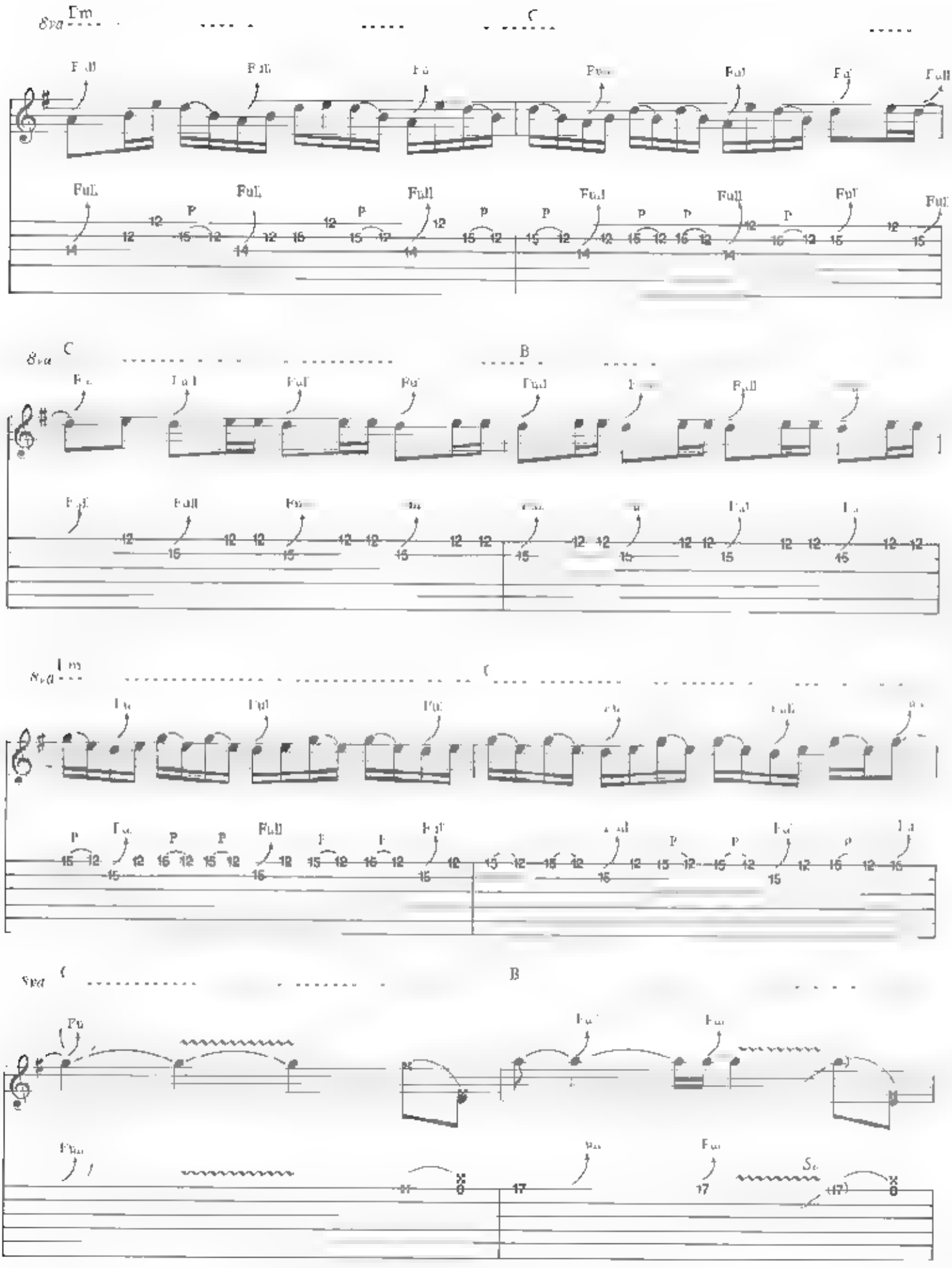

Em
H P
Sl.
(Slightly behind the beat)

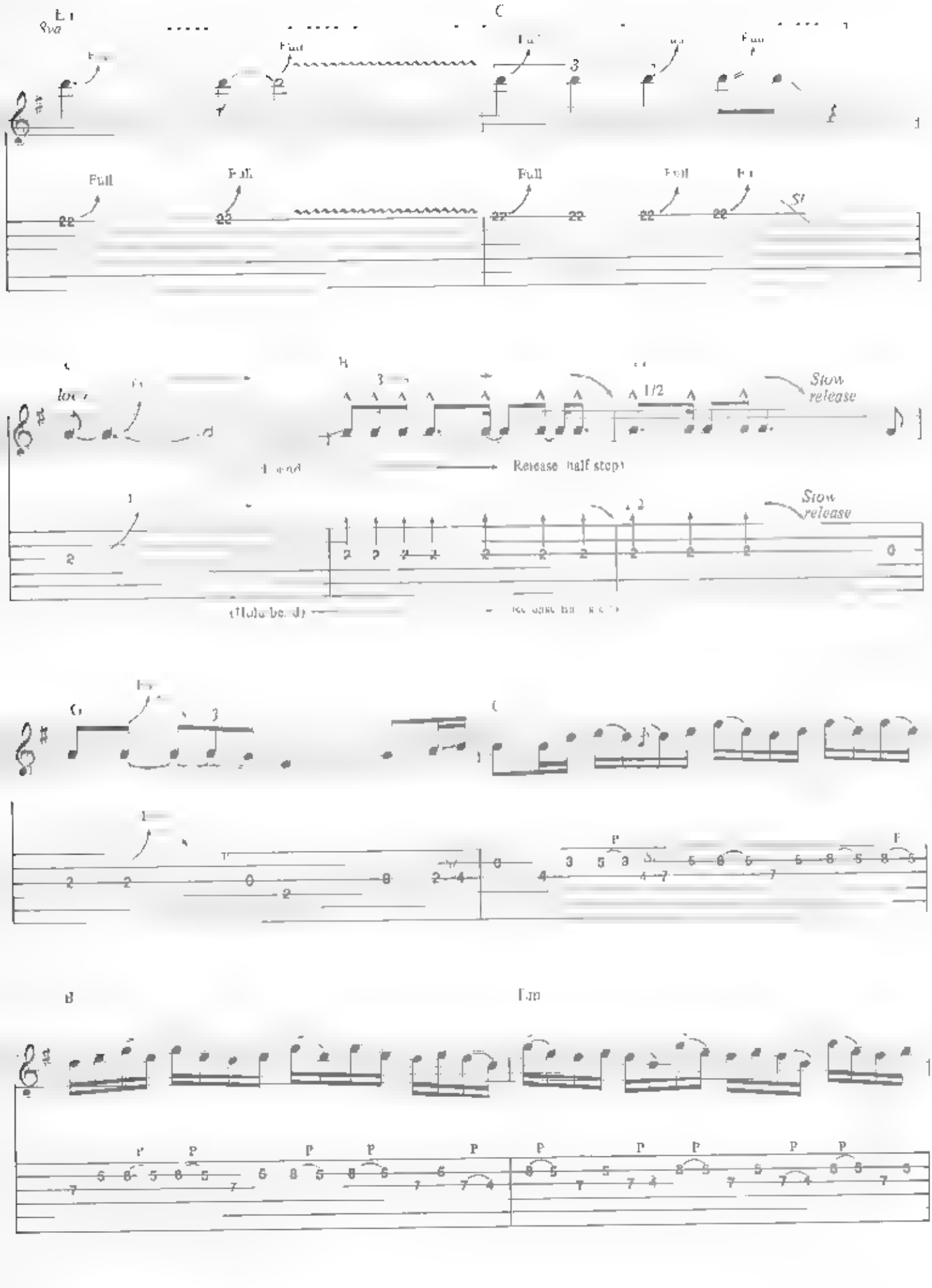

Em
Full
P
H
Sl
1/2

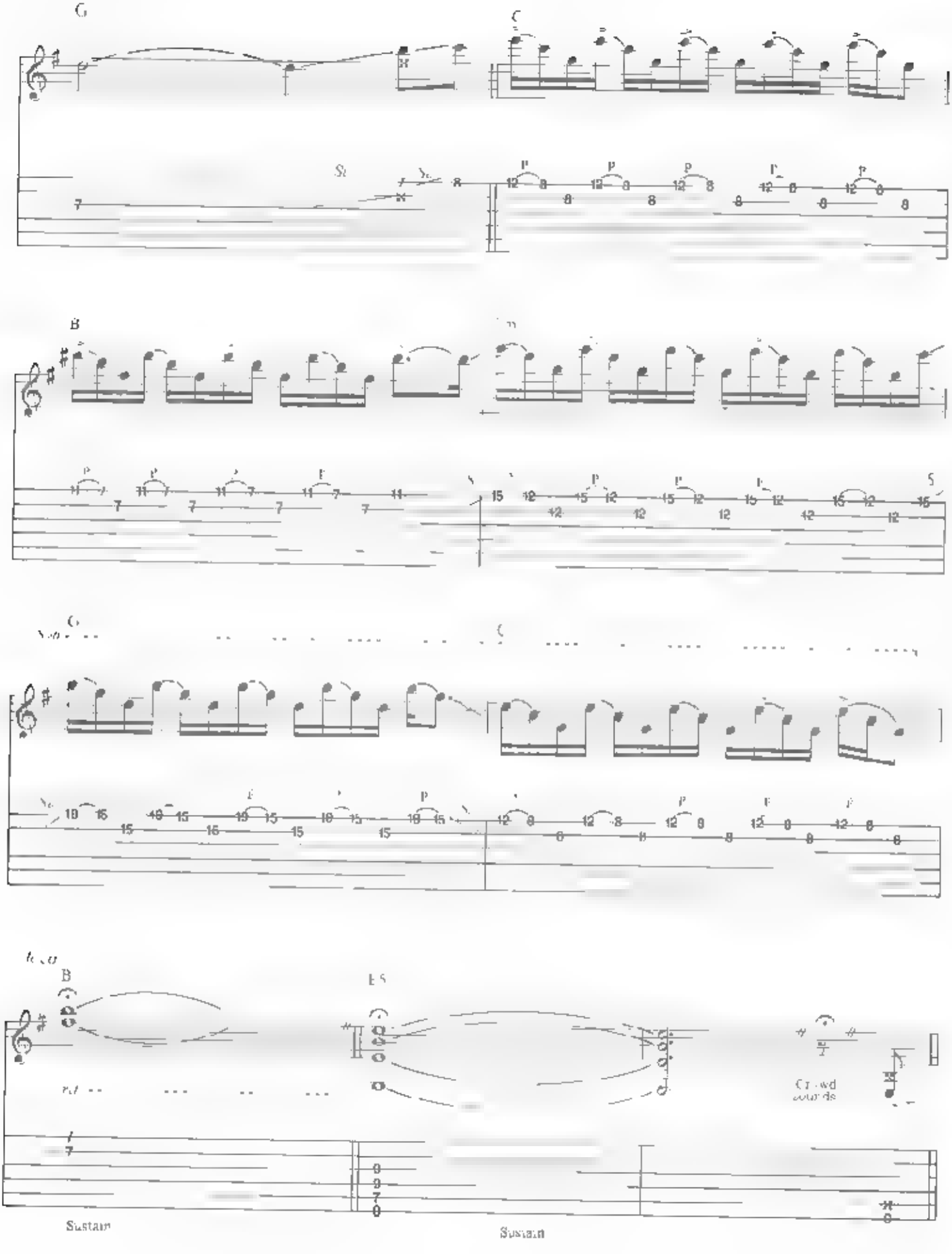



Full
Full + 1/2

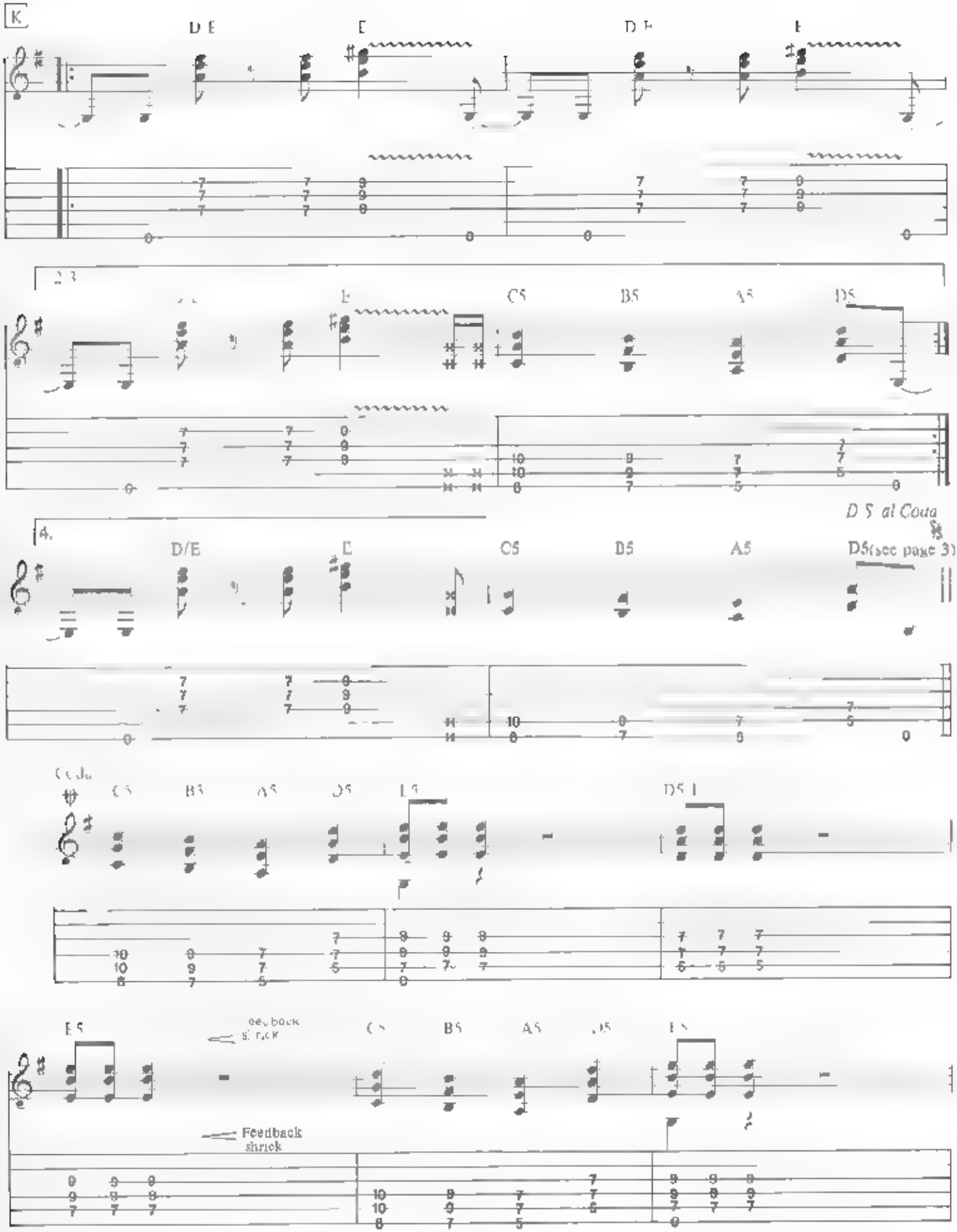

Full
Slight bend
Drums
Half step release
Slow release
Slow bend
Double stop bends

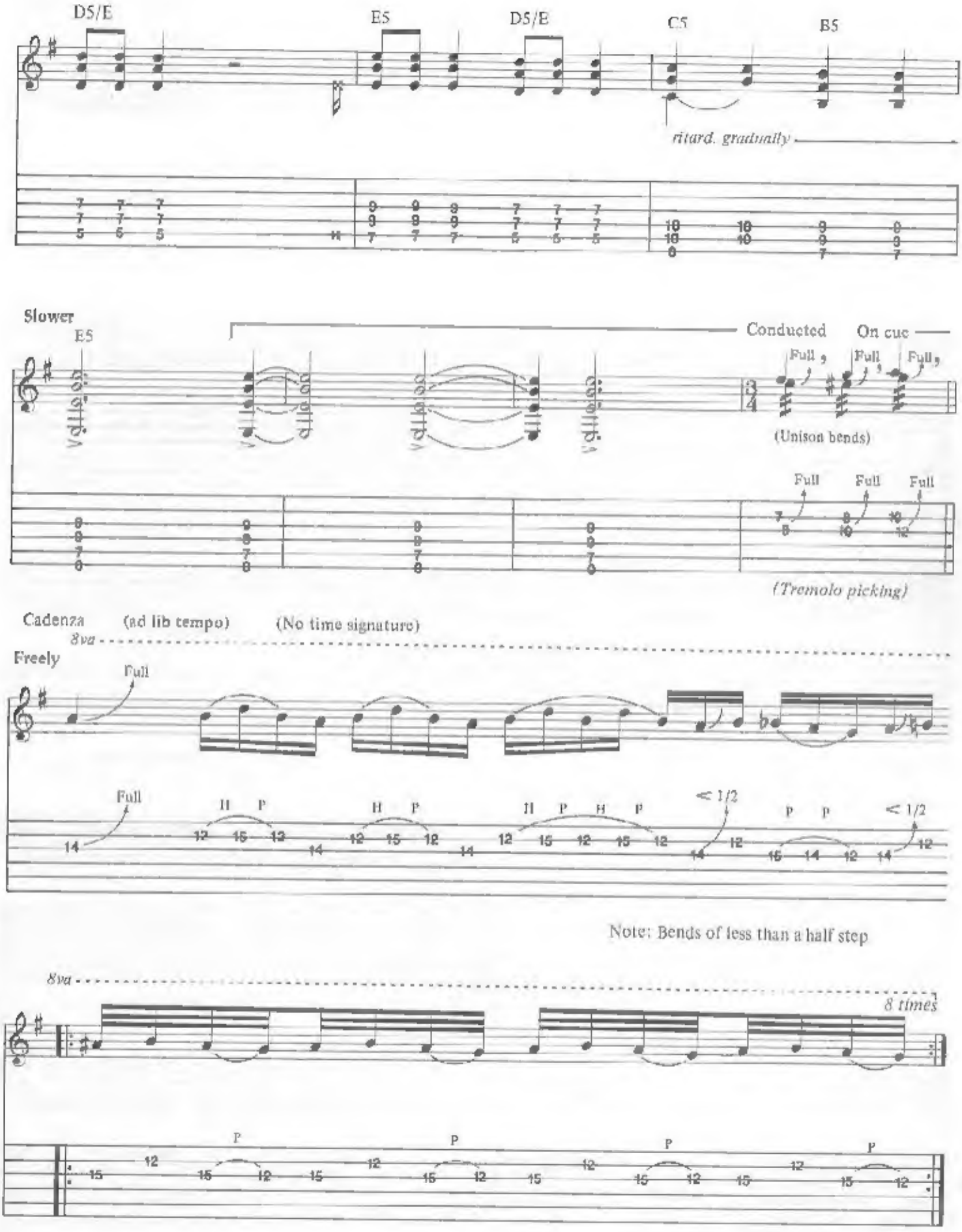

8va
Em
C
Full
P
B

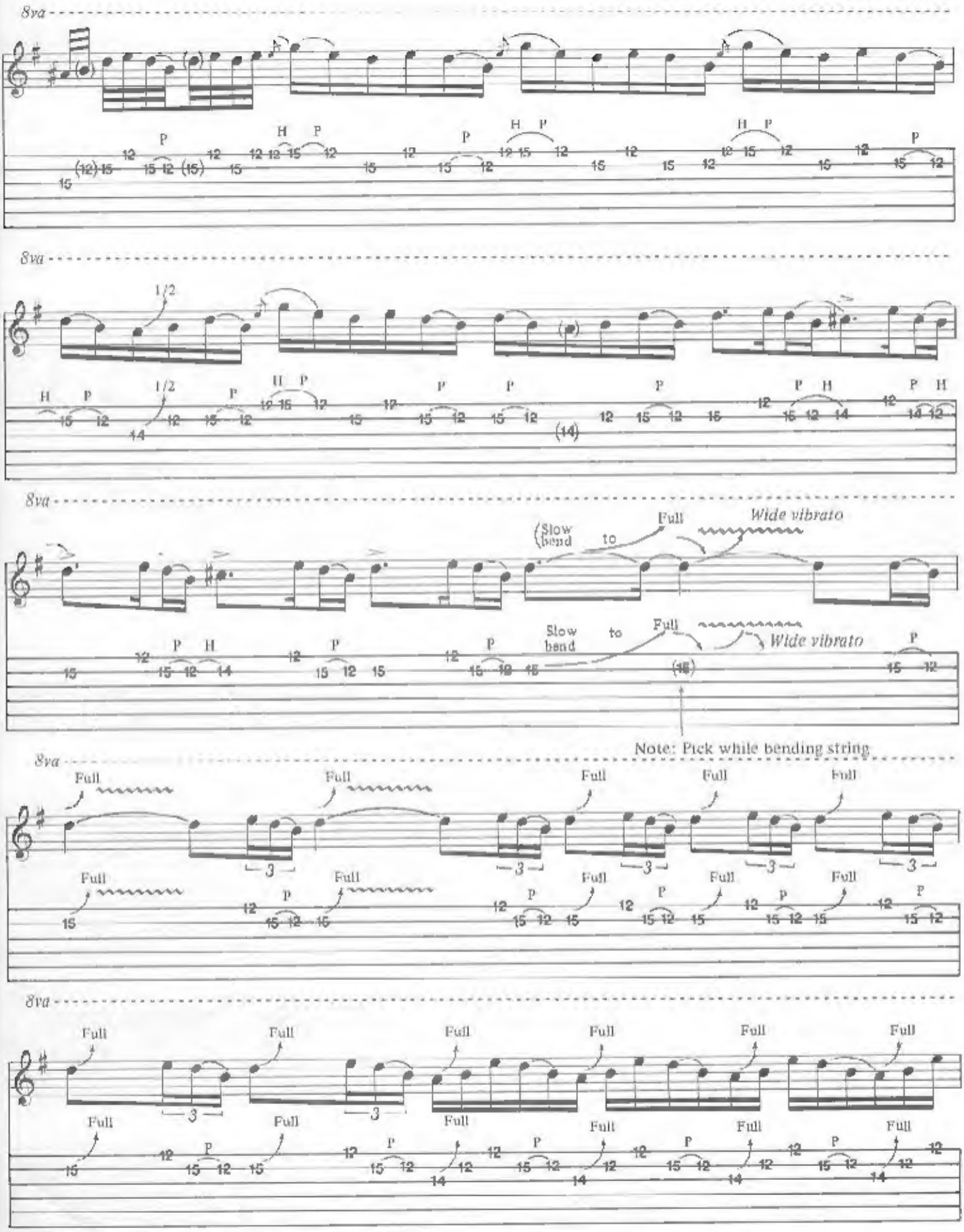

Full
Stow release
Release (half step)
Stow release
(Hold bend)

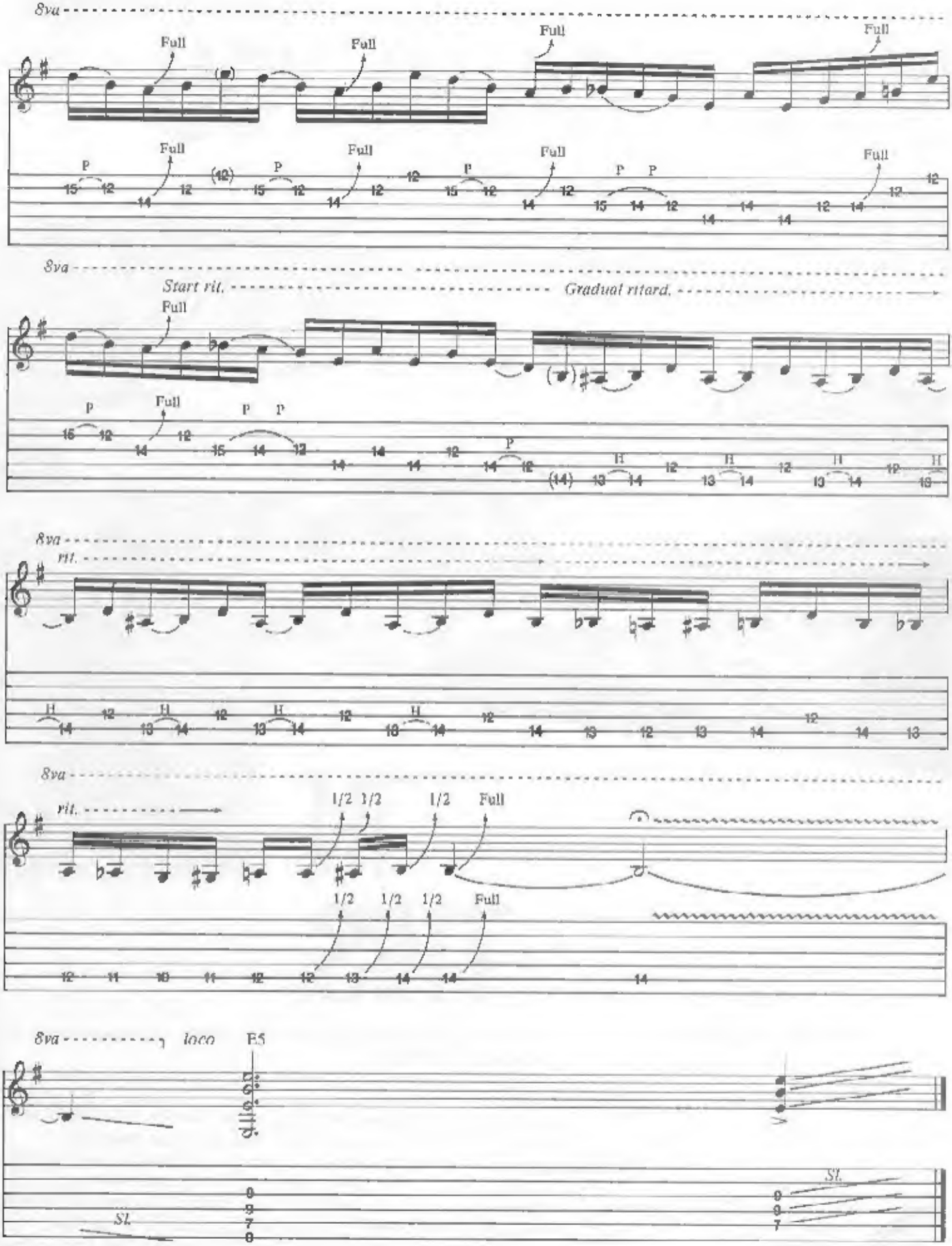

Sustain
Sustain

Reprise


K
D/E
E
D/E
E
2.3
E
C5
B5
A5
D5
4.
D/E
E
C5
D5
A5
D5(see page 3)
D.S. al Coda
Coda
C5
B5
A5
D5
E5
D5
E5
Feedback shriek
C5
B5
A5
D5
E5
Feedback shriek


D5/E
E5
D5/E
C5
B5
ritard. gradually
Slower
E5
Conducted
On cue
Full
Full
Full
(Unison bends)
Full
Full
Full
(Tremolo picking)
Cadenza
(ad lib tempo)
(No time signature)
8va
Freely
Full
Full
H P
H P
H P H P
< 1/2
P P
< 1/2
Note: Bends of less than a half step
8va
8 times
P
P
P
P


8va
8va
1/2
8va
Slow bend
to
Full
Wide vibrato
Slow bend
to
Full
Wide vibrato
Note: Pick while bending string
8va
Full
8va


8va
Full
Full
Full
Full
P
Full
Full
Full
Full
8va
Start rit.
Gradual rittard.
Full
P
Full
P
P
8va
rit.
H
8va
rit.
1/2
1/2
1/2
Full
1/2
1/2
1/2
Full
8va
loco
E5
SL.
SL.

ARE YOU READY TO ROCK
ARMED AND READY
ATTACK OF THE MAD AXEMAN
CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
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LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
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